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BARKER BROS. CORP., LOS  
ANGELES.

RUGS AND CARPETS FROM  
THE ORIENT



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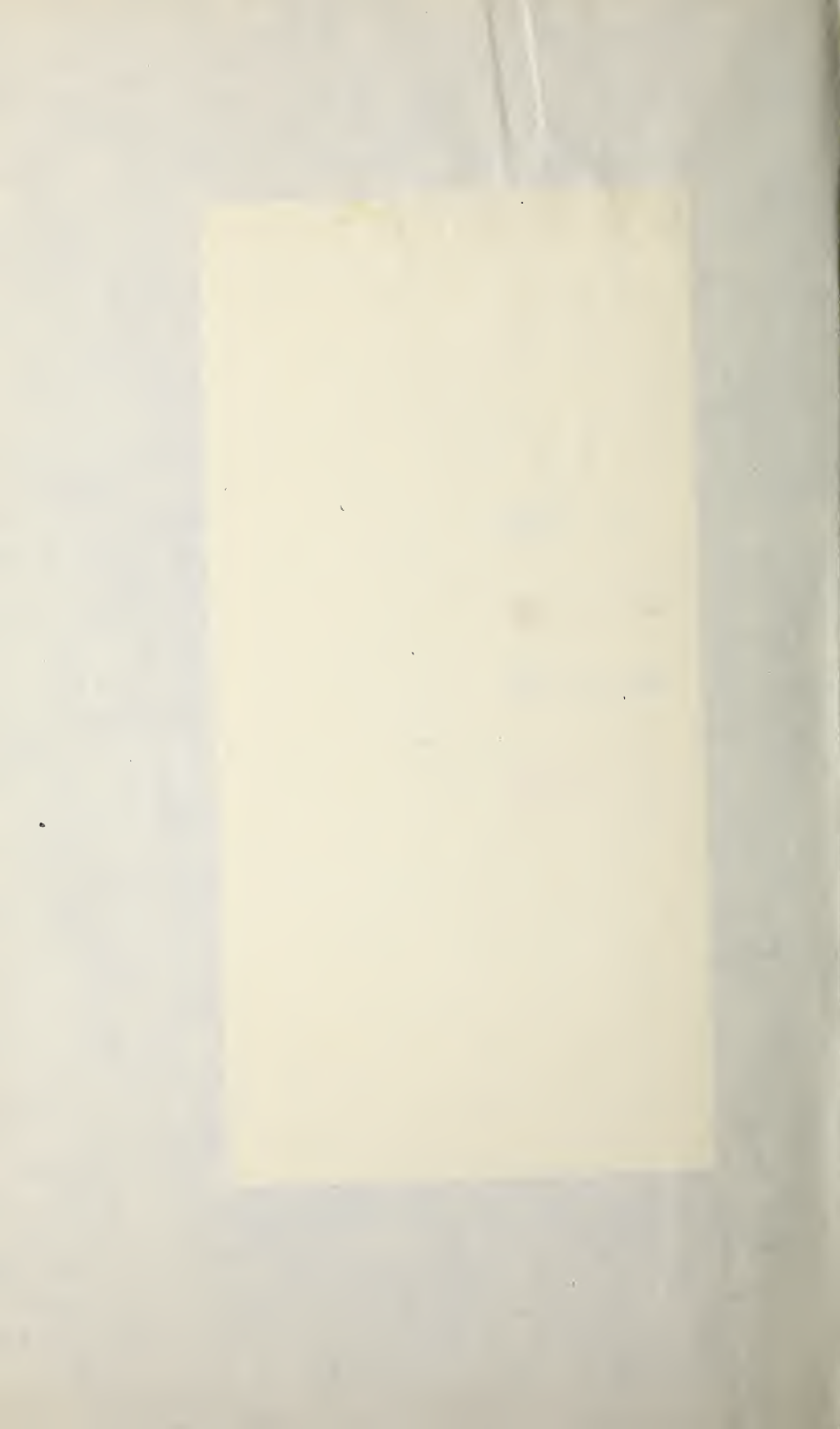
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# RUGS AND CARPETS FROM THE ORIENT







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# RUGS AND CARPETS FROM THE ORIENT



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COMPLIMENTS OF

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**BARKER BROS., LOS ANGELES, CAL.**

Who that has once seen them  
can ever forget the imperishable  
colors, mellowed but uneffaced by  
time, the exquisite designs and  
the predominant grace of the  
genuine old Persian Carpet?

*Hon. George N. Curzon,*  
M. P., 1892.



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8/16/54 Appendix

It is not the purpose of this monograph to deal more than superficially with a subject upon which many volumes have been written and to which years of close application on the part of the student are necessary to qualify as an authority. The more closely one studies the subject of Oriental Rugs and the Art and History behind them, the deeper veneration he acquires for the Ancient Weaver's Art which has produced such marvelously exquisite masterpieces as still exist, chiefly in the collections of wealthy men and National Museums. If not actually pre-historic, the weaving of rugs is certainly as old as the dawn of civilization itself, for it dates back to B. C. 5000, which date strangely enough is also ascribed to the origin of the \*Violin and to the first recording of human thought by hand-writing (hieroglyphics). Some idea of the value placed upon rare Oriental Rugs may be gained from the Table on page 47, which gives some prices paid in recent years for some of the rare and costly specimens. Elsewhere in this edition are mentioned the names of several books which are recommended to those desiring a closer intimacy with the subject of Oriental Rugs and Carpets.

In addition to the story of Oriental Rugs there has been inserted a number of interesting views of the East, particularly of Constantinople, the great rug market of the world. Some of these are reproductions of celebrated steel engravings, now unfortunately destroyed, and have for this reason an additional value.

\* Tradition has it that the Violin, as we now know it, was developed from the one-stringed and bow played Ravanastron invented by Ravana, King of Ceylon, B. C. 5000.



The sign manual of the Sultans, rudely representing a left hand

"Among the real, good old Persian carpets there are very few patterns, though coloring and borders vary considerably. A good carpet, if new, is always stiff; the ends when doubled should meet evenly. There must be no creases, or any sign on the wrong side of darning or 'fine-drawing' having been resorted to for taking out creases, and there must be no blue in the white cotton finish at the ends. Carpets with much white are prized, as the white becomes primrose, a color which wears well. Our host has given me a rug of the oldest Persian pattern, on a white ground, very thin and fine. Large patterns and thick wool are comparatively cheap."



PERSIAN SAROUK



## RUGS AND CARPETS FROM THE ORIENT

A MUDLESS, dry climate, the absence of household furniture, together with the inherent poetic and artistic temperament of the Oriental, brought into existence and developed into perfection the marvelous pictures in weaves which all the Occidental world has tried repeatedly to copy, but in which attempt they have signally failed.

The strict observance of the Mohammedan laws forbade any representation of the human figure or that of birds and beasts, and while this law was not observed for long among the subjects of the Persian ruler, the laws nevertheless had a great influence in perpetuating the original designs, geometric or floral, and in developing them to a higher degree of perfection. There was a lack of all furniture, and therefore the rug became the wall covering and the all in all for interior decorations and utility, not alone for the home, but for palace and mosque.

The wonderful color combinations, breathing of and reflecting the innumerable tints of an ever sunny land, the intricate and symbolical figures wrought into the product, whether from religious or other motives, demanded a lifelong patience, and could only have been brought to perfection in a land where time was of small account, and where it was not always considered as equivalent to money.

The influence of climate and religious observance of putting off the foot covering before entering the house, had its part in the development of the beauties and long life of Eastern rugs. Where the harsh impacts of sandals or shoes would have destroyed undeveloped charms, the soft caress of uncovered feet brought forth that which was hidden, and toned to perfection the color harmonies. Even where it was customary to wear sandals or shoes within the house a fine rug was prized and admired to such a degree that it was rarely, if ever, walked upon with harsh foot covering. In the Western bustling

## RUGS AND CARPETS

world, this sentiment could not find a permanent place, but none the less a fine example of Eastern art is appreciated in many other ways.

To trace faithfully the history of this art would be quite impossible, for the most painstaking research could not distinguish between the clear light of truth and the fogs of legendary lore handed down from generation to generation for ages. The art of rug making probably marks the birth of a human desire to perpetuate and put into tangible form familiar patterns or figures woven with Nature's colors.

In the rival claims of the Egyptians and the Babylonians for precedence in the knowledge of the art, Pliny decided in favor of the former, for he held that the goddess Isis was the inventor of weaving, and for that reason was represented with a shuttle in her hand.

The Persians probably learned from the Babylonians, and so, step by step, over a path which is impossible to trace with any hope of learning the absolute truth concerning the history of this essentially Oriental art. It spread out, however, until at length the Moors made the luxury of Oriental weaving known to Southern Spain, where they also established a distinct manufactory and a style of their own. Sometime later the argosies of Venice brought from the Orient among other treasures, Persian carpets, which were thus introduced into Italy and Western Europe. The small rugs were used as coverings or ornaments for tables and other furniture, and the larger for wall hangings and floor coverings. In several examples which we have of Italian paintings of the fifteenth century and also paintings of the Dutch school, Oriental weavings are clearly recognized and employed in the manner described.

Royal palaces or cathedrals were, at first, the only places in Europe where Oriental rugs could be found, but in the cathedrals especially. The Church dignitaries, quick to add to the wealth and splendor of the establishment, recognized immediately the value and utility of this new luxury, and soon possessed the most highly prized of all the rugs that came from the East. The beautiful and bold designs of vaults and walls were enhanced by these rich fabrics, whether laid or hung, and if the circumstances did not admit of a generous display, a sufficient number of rugs was almost always secured to become part of the approaches of the high altar.

In England and France, about the sixteenth century, Oriental rugs began to occupy in the estimation of those who

*Eight*



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VERY OLD PERSIAN CARPET

Notable for the many points it possesses in common with the Persian rugs of the Sixth and Seventh centuries

had an artistic temperament, the position which, with the lapse of time, has grown stronger.

The people of America were slow to fully appreciate the charms, some hidden, some apparent, of Eastern rugs and carpets; but having once learned to esteem this wonderful work in weaving, all classes became interested, and, according to resources, purchased in a manner characteristic of the

*Nine*

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American people, so that now some of the most beautiful rugs in the world, very choice antiques, have found a home in the United States, where there are some of the finest collections in the world.



Persian Rug Merchant

It is a difficult matter to determine what is and what is not an antique. The extraordinary demand which has developed within the past few years for Oriental rugs has had a marked effect upon the supply of antiques from a number of rug-producing centres. In some it is absolutely impossible to secure a real antique rug. Of course, there are many rugs to be had that have been treated with lemon juice, pumice stone, and

in the numerous other ways which the Orientals employ to make an antique, but they are soon discovered by the expert.

To be classed as an antique, the rug should certainly be at least fifty years old.

While it is true that there was no general importation previous to the Exposition of 1876, it is also true that there were many rugs in the country, some of which were of great value, but these had been purchased almost entirely by tourists in the East, or had been brought into the country in very small lots by speculative Orientals.

The Custom House statistics prove conclusively the greatly increased demand for Oriental rugs. Prior to 1892, the importation was \$300,000. Now, under a tariff of 40 per cent ad valorem, and ten cents per square foot, the importation has grown to over \$3,500,000. At the same time the domestic rug trade has increased to an enormous extent. Hence we can readily see that rugs as a floor covering are steadily gaining in favor.

It would be tiresome to quote from Virgil, Homer, Metellus, Scipio, Pliny, Holy Writ and other sources, to prove



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the ancient and honorable position which this art occupied: one or two quotations will suffice.

An ancient Jewish legend claims that Naamah, daughter of Tubal Cain, was the inventor of weaving threads into cloth.

Sir J. Gardner Wilkinson mentions a small rug 11 x 9 inches, which was discovered in Thebes, dating from 666 to 358 B. C. The woolen threads were fastened to linen strings. The ground was green and the border red, white, and blue in lines. There was a figure of a boy in the centre with a goose above him (the hieroglyphic of child).

If the testimony of students of Mexican antiquities is to be depended upon, then the art of weaving rugs is older than the Egyptian civilization; for the Mayas, from Yucatan, crossed the Pacific when Egypt was in its infancy and taught the mysteries of weaving, the patterns being those which adorned the temples of Yucatan. There is no doubt that the stone carvings which were made when Egypt was yet unborn have been reproduced in Oriental rugs.

Assrhur-boni-pal (the Sardanapalus of the Greeks), mighty monarch of Assyria, is represented in the disguise of a female slave, as carding the wool from which the carpets for the palace were to be wrought. The Expediency of using a disguise will be recognized when it is remembered that weaving in the East was, and is still, essentially a female occupation.

Considering the many wars which this king conducted and the great development of art which, under his fostering care, was accomplished, this story, like many another of more recent date, will

stand a discount. There have been writers more zealous than truthful in every age. There have been rulers in the East, however, who did not consider it undignified to enter into the



Expert Weaver and Inspector of Patterns

## RUGS AND CARPETS

details of manufacturing and art when it was of interest to their people. Witness the great Akbar, Emperor of Hindostan, through whose far-seeing wisdom the art of weaving was spread throughout all India.

Notwithstanding the tincture of myth which characterizes many of the ancient stories, the very fact that so much has been written is an indication of the honorable position which these products of united brain and hand occupied. While the history is meagre, the literature on the subject sufficiently proves that, notwithstanding the abundance of cheap labor and the absolute power of rulers, the value of some productions was very great. Pliny mentions a rug exhibited at the banquet of Ptolemy Philadelphus which cost what would be equivalent to \$115,000; a very comfortable price if true, even in our day, and the rug with which Cleopatra, knowing that she must disguise herself if she hoped to meet the conqueror, enveloped her superb form when she visited Cæsar, and became in one moment conqueror instead of conquered, cost no small sum.

There are comparatively very few examples that now exist which were produced prior to the fifteenth century. Yet according to Sir George Birdwood and other students, the perfection of weaving was reached in the sixteenth century after many centuries of slow growth, and the value of the ancient rugs and carpets scattered over the world cannot be estimated. One rug in a private collection at Vienna, made in the fourteenth century for the Kaaba at Mecca, toward which all true Mohammedans turn at prayers, is valued beyond a price which could be gauged by dollars.

An expert, in giving his experience, stated that the great carpet in the Chehel Sutoon, at Ispahan in Persia, the Palace of the Forty Pillars of Shah Abbas the Great, was the only essentially Persian type of carpet from the sixteenth century which he had found in Persia. In Spain, he had found over sixty, and in India, at Jeppore, Aurungabad and Bijapur, between thirty and forty, several of which bore labels stating that they were made in India, and showing that the importation of weavers was much easier than the transportation of goods, which, even to-day, is a most difficult problem in some sections.

It is not expedient here to take up the subject of rare examples of Oriental weaving, which are now preserved in private collections and in such public collections as those of the South Kensington Museum, the Handels Museum, and other

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ANTIQUE TABRIZ

treasure storehouses. The errors of classification, the absence of a uniform nomenclature, and the apparent impossibility of adding more to our knowledge concerning ancient carpet weaving, makes the subject one from which little profit might be gained, but from which much controversy would ensue.

*Thirteen*



## RUGS AND CARPETS

The exhibition of Oriental carpets held in the Imperial Royal Commercial Museum in 1891, and the monographs from the pens of the greatest experts in the world, together with the technical research of Dr. Riegel, exhausted the subject up to that time, and did, after all, add but little to the knowledge already the property of those who were interested in the subject.

The method of weaving is to-day almost identically the same as it was thousands of years ago, except in some districts where modern appliances have to some extent been introduced, such as the German loom with its ability to keep straight edges and improve in some ways upon the primitive methods.

Between the various nations, and tribes of each nation, the method of weaving differs in some non-essential features, except where the horizontal loom is employed as with some nomadic tribes, but in the main, the loom is set up by placing two upright, slightly inclined poles, to which are attached horizontal bars at the top and at the bottom, the size of the loom depending in some cases upon the size of the carpet to be made.

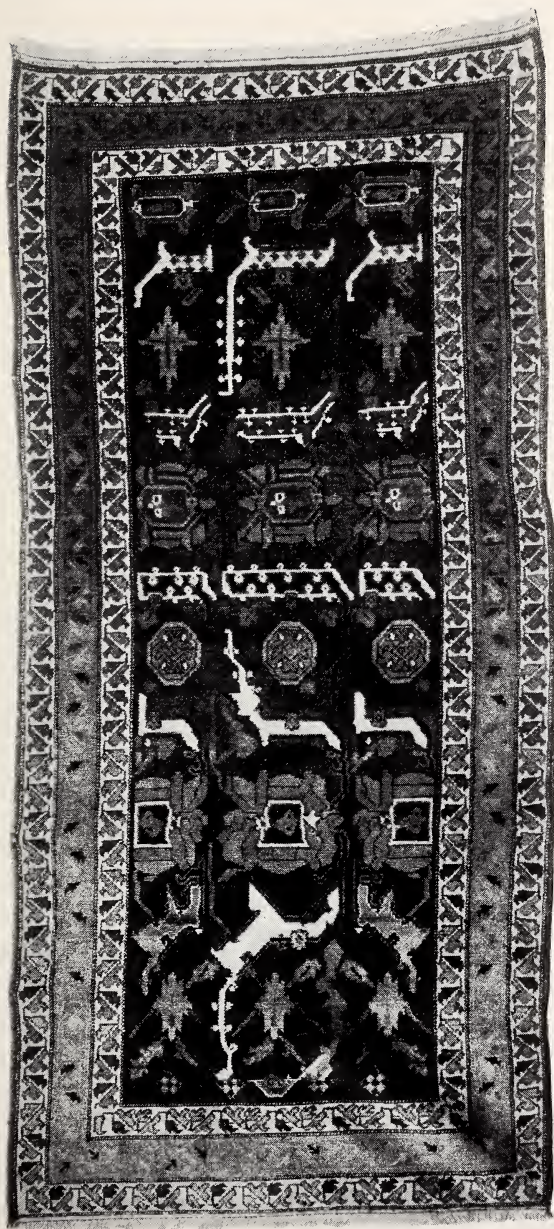
From the top bar a number of woolen strands are wound, the ends being securely fastened to the lower bar, which sometimes is the roller around which is wound the completed portions of the carpet as the weaving goes on. When the loom has all the strands arranged, it looks very similar to the strings of a harp. These strands are kept on a tension by means of levers fixed to the upper horizontal bar, and the number of strands employed depends upon the grade of rug to be produced.

A rug having 7 strands to the inch would require for a 10-foot rug 840 strands. If a quality twice as fine as the foregoing were desired, 14 strands to the inch would be made, or 1,680 strands in all. The number of strands, however, is by no means the only test of quality, for the wool in the 7-strand may be finer, the design better, and the colors more perfect. A score of circumstances may combine to make the 7-strand rug more valuable than the 14-strand.

From the top of the frame the balls of colored wool lie within easy reach of the skillful workers, who, taking the wool, pass it between two strands, one over and one under, the knot being then tied firmly and the ends cut with a sharp knife. When two full rows have been made, they are clipped as evenly as possible, the final results forming a plush pile, the final shearing off being done when the rug is completed.



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MOUSSUL RUG

## RUGS AND CARPETS

The tying of the knot is one of the processes which requires extreme dexterity and care, for upon this depends the life of the rug, and one of the chief qualifications of an expert rug maker is the ability to tie knots securely and rapidly, and at the same time select the proper shades and combinations.

The space usually allowed a weaver under one method is from two to three feet. When the last line has been tied the rug is cut down and taken from the roller for the final shearing, so that no irregularities of surface may be found.

The workers sit cross-legged, either on the floor or on a raised frame, so that when the knot is beaten down to its proper position on the underlying weft it will be on a level with the knees; this arrangement permits of sufficient force being used to produce good results.

Throughout Persia the loom is practically the same primitive arrangement, but the method of producing the rug is different; instead of moving down the part that is completed, and so continuing, the weavers move upward as the work progresses. Ladders are placed opposite the two upright poles, and on the rungs of these are planks for the weavers to sit upon; as the work progresses, the weaver moves his seat upward, the limit in upward progress being the roof.



The Primitive Loom

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If the carpet is to be a large one, it becomes necessary, after the roof has been reached, to begin at the bottom again. The rug, therefore, is taken down and sewed on to the floor stretcher, the strands are adjusted and the work proceeds. This practice accounts for the dirt line often seen on the back of large carpets and also for the mysterious threads which have so often puzzled the inexperienced buyers.

In some sections, where particular care is taken, a roller is used, around which the completed carpet is wound and covered up.

The weavers are generally divided into two classes; those who have permanent homes and those who are nomads. The looms of the former are almost always upright; in the winter they are set up in the house, and in the summer they are moved to sheds or courtyards connected therewith. The nomadic tribes carry their looms along with them in their wanderings, and for the most part weave in the summer and winter camps on horizontal looms lying a short distance above the ground. This peculiar loom is universal among the nomads, except in the case of Luristan and a few other sections.

The Luristan weavers, who are men as well as women, make a coarse carpet, crude in color and design, but they also make on their primitive looms a pileless carpet called "Ghileem," which is of very fair quality.

To go deeply into the characteristics of the many tribes and sections, giving in detail the peculiarities of patterns and color, material and workmanship, would prove tedious to any one but a connoisseur, and would require no small volume.

The weavers, as a rule, are very poorly paid; it is, therefore, fortunate for them that their wants are not many, and that with patience their souls are possessed, for when one considers that in a fine Persian prayer rug there are sometimes 40,000 knots or more to the square foot, and that the price paid per week would scarcely satisfy our cheapest labor for a day, patience is no less needed than skill.

A fair average of the wages might be based upon those which are paid in the Turkish districts of Koula, Oushak, Ghiordes and Demiodgi-Akhissar, where they get from 15 to 20 piastres, which is about 79 cents to \$1.58 per week, hardly sufficient to keep up a large establishment in the West. The hired weavers receive considerably less. The hired weavers are employed by those who have the wherewithal to pay for help; they are the plutocrats of the rug industry.



## RUGS AND CARPETS

There is small chance of the Western world attempting to compete with the Eastern in originality and variety of designs, for aside from the element of cost, the nervous strain which would be the result of working steadily for a year, or perhaps five years, on one carpet, would kill Western workers, and if, as some claim, the Oriental is devoid of nerves as understood by the Occidental, he should praise Allah night and day that it is so. There is no hope that machinery will take the place of this labor, for the individuality would be lost and the marvelous combinations could never be followed.

The weaving is chiefly done by the women and girls; there are, however, districts where the men and boys also become bread earners, for the demand for rugs has grown so enormously that there are not enough women to keep the looms busy. Usually the children at six or seven years of age begin, under the direction of the working mothers, to learn the mysteries of the loom, and after two years of learning, they earn small wages, their work beginning at sunrise. The men and boys frequently spend their time either in idleness or in seeking pleasure, or else occupy that relative position which is known in the Western dramatic world as the "thinking cast." This does not call for any manual effort, and usually the great thinking part is directed to a concentration of all the passing pleasures possible in the day.

This condition, however, with the increased demand for the goods, has brought about a change, and there is something like a Western spirit very clearly seen in parts of the Orient.

The looms are generally owned by the men, and the owner's wives and children work early and late; sometimes weavers are hired. The hired weavers are scarce, because it is much more profitable to marry a good weaver than to hire her, for then she cannot leave the loom owner or go on a "strike."

A most marked and evil result has followed the employment of children at such tender ages as six and seven. It is true that they develop skill, but it is at the cost of the physical degeneracy of the race, and this fact has been commented upon by statesmen and scientists, who have made this subject a study.

The designing for Oriental rugs has ever been a study for the thoughtful. The infinite variety of patterns, combined with the illimitable chromatic scale, has been a source of ever increasing delight, and yet, with a deeper knowledge of the

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ANTIQUE SHIRAZ

subject, the thought is irresistibly brought to mind that the seemingly infinite variety of design is in reality, only the slow development of original designs, lost many centuries ago, and if the theory be true that the Mayas of Mexico taught the Egyptians how to weave the patterns which were faithful copies of the stone carvings on their temples in Yucatan, and

## RUGS AND CARPETS

there is evidence to substantiate the statement, then the history of rug weaving goes back almost to the beginning of time.

The original forms and colorings, full of significance to those initiated, and regarded with awe and surrounded with superstition, were almost always strictly followed, and the chief aim of the weaver was to perfect the forms, make more delicate and numerous the shadings, and in every way improve upon his predecessor's work without digressing from the original pattern to any extent. There were, of course, changes in patterns differing from the original in some particulars, but these changes were due to the individuality of the weaver, and his family, or to the effect of surroundings, frequent in a migratory life.

These changes, all made with a view to improvement, show, after a critical study, that the original design gave the inspiration to the weaver. This theory is the only one which would explain the perfection of the ancient rugs which are now in existence; they could only have been produced after ages of apprenticeship. The same patterns have been followed for generations by the same families and tribes, with only here or there a slight change due to the particular fancy of an individual, but the original design was always, sooner or later, resumed.

The most ancient designs are purely geometric, which in time advanced to the floral, copying, it is thought, the mosaics of Assyrian pavements and the forms of gardens of Persepolis and Babylon. Sir W. Morris, in his work published in London, 1884, gives three styles of designs. First—Pure flowing, like the early stucco mural reliefs of Cairo. Second—A similar style blended with animal forms. Third—Purely floral, flowing in lines and fantastic in pattern. This briefly covers the main styles of designs, without going into the significance of the various animals and patterns in the respective rug making countries.

The symbolical or mythological patterns, in which the Lion stood for the sun, Phoenix for day, and the Dragon for night, were largely employed until the ninth century, when Mohammed forbade the use of any animals, with the exception of the dog and bird, which have a significance in the faith. All followers of the Prophet, however, did not observe this law. The Shiah sect of Moslems, who number about 15,000,000, of which 8,000,000 are Persians, have employed animal forms constantly.



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The influence of surroundings has, undoubtedly, a most marked effect upon the design at any period.

When Henry IV. of France invited Persian weavers to Beauvais, the individuality of the weavers was lost, and with improved looms they forgot their skill. An investigation as to the cause of the depreciation in the designs of certain carpets from Khorassan which were popular with Persian officials led to the belief that the apparent lack of taste among the upper classes in modern Persia was due, in no small part, to the ugly semi-European official dress. Peculiar black coats and more peculiar brimless stove-pipe hats were entirely out of harmony with ancient or medieval Persian art, and a demoralization among the weavers followed. Happily, the importance of purity in design and coloring is now generally understood, and through the earnest efforts of some of the great importers of America, England and France there will be less innovation and a more faithful following of the ancient styles which were perfected only after centuries of thought and work. Yet the demand for Eastern made rugs with the design purely Occidental is rapidly growing. In many cases these designs are furnished by the Western importer, but in some cases the weaver furnishes them himself. In any event, they are guarded with the most jealous care to prevent them being copied by some rival.

Skill in weaving figures largely in the social life. An expert weaver can always find a husband. (Judging from our Western standpoint, she would be better without one.) Among the Turkomen a young girl on her first marriage costs her husband 100 tomans, a variable money value, equal on an average to about \$2.00. If she becomes a widow and marries again, her second husband pays double for the privilege of marrying her, and the advance is 100 tomans each time up to the tenth marriage. It is not very frequently that the limit of ten is reached, even with all the vicissitudes of a nomad life, but provision is made for contingencies. The bride's father receives the price, and in the event of his being dead, her brother; then her uncle, then the uncle's son, or her nearest paternal relatives. The reason for the advancing scale is that it is presumed that her skill as a weaver and her experience as a housewife increases with her growth in years, up to the tenth marriage. If this theory is correct, why stop at the tenth? She might reach perfection. There is no illustration which could more clearly show the position which some of the women

## RUGS AND CARPETS

of the East occupy than this custom among the tribes of the Turkoman.



ANTIQUE SHIRVAN

The wool of sheep and goats, among which the Angora goat forms no inconsiderable part, is the chief material from which Oriental rugs are made, although other materials are

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also employed. Camel's hair wool, with silk, is used in a comparatively small quantity, and also "Kurk," which combines the softness of silk with a stability that is entirely its own. It is exceedingly rare; it comes from Kurdistan, the source of the best carpets and rugs of Persia. "Kurk" is the winter combings of the live sheep and that soft wool lying at the root of the ordinary wool. Rugs woven from this material are very rare, and they differ from the ordinary Kurdistan carpets in that they are so soft and delightful from the beginning, whilst the ordinary Kurdistan weave is remarkably hard at first, but grows marvelously soft and beautiful with time.

The extravagance of luxury introduced silk as a material for rugs at a very early age. And yet, notwithstanding the qualities which this queen of materials possessed, it was not satisfactory in comparison with the camel's hair or fine wool. The beautiful lustre was lost to a large degree when made into a pile carpet, for the gloss was seen at best on the side, and not on the end; moreover, in addition to the greater expense, there was less durability. Silver and gold threads were frequently woven into carpets. The troubadours carried such carpets and sat upon them while singing or relating more or less marvelous stories. (Our modern troubadours appear to be satisfied without the carpets, provided the police do not move them on.) These gold and silver embroidered carpets were also carried on poles as a canopy over the Host, and over distinguished personages in procession, and over the tombs of notable persons.

The natural conservatism and the scarcity of money were important elements in preserving the purity and the lasting qualities of Oriental colors. Until recent times no mineral dyes were used. All the multitude of shades were the result of home-made dyes, produced from vegetable matter, the result being a lustre and gloss not to be equalled.

The secrets of the article used and of their manipulation were jealously guarded from alien tribes and foreigners, and even to-day it is a subject which to investigate presents in some sections insurmountable barriers, for the native is afraid that the means of livelihood will be taken from him if he reveals to the encroaching and aggressive foreigner any of the secrets which have been handed down from generation to generation. It is no doubt true that the water in which the wool is washed and boiled exerts an influence on the tone and



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development of the color which is not understood by anyone, native or alien, and the same is true of the influence of sunlight. The facts and results are recognized, but as yet there is no explanation. One fact is admitted: no dye can be matched exactly, even when the same process is followed absolutely, and therefore care is taken to have a sufficient amount of yarn dyed to finish a given run or number of rugs with the same coloring; the innumerable shadings which one sees in rugs from some sections is due to the fact that while dyeing, the dyer smokes, and the immersion of the yarn in the pail is longer or shorter as the puffs on the cigarette are longer or shorter.

In old examples of rugs, a very small amount of black was employed in the design. This was due to its dull and depressive tone, and to the fact that no vegetable coloring was known that would produce a good black that would retain its color. When black formed a part of the pattern, the material was usually the fleece of black sheep, which were rare. Nothing else took the place, and while we have black sheep in our own Western world, as they had in the East, it appears that they were quite as difficult to secure.

Each nation used, to a large extent, its favorite color: red for the Turk; for the Persian, green: blue for Greek and Armenian; but all nations and tribes used indigo blue, yellow, orange, turquoise, ruby, red, crimson and green, except in the case of the Turk, who regarded green as a holy color, not to be profaned by believer's or unbeliever's feet.

Color has always held a prominent place in the East, and is of great significance. Each country, however, does not give the same meaning to colors alike, but white was Purity; black, Evil; blue, Truth, Virtue and Sincerity; also symbol of zeal for the faith; yellow, in China, Royalty. A good-size book might be written on this interesting subject.

The water in which the wool is washed has so definite an influence on the beauty and life of the rug that certain streams have, for generations, held a reputation reaching over a wide territory.

The water must be soft, for hard water would make necessary the use of potash, and that has a tendency to cut the fine hair or wool. The washing is scarcely less important in the eyes of the weaver than is the art of the dyer. It is a wonderfully tedious operation, varying in different localities very greatly, one section condemning the methods employed in another, but after generation upon generation has worked

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SYMBOLIC ANTIQUE TABRIZ

*Twenty-five*



## RUGS AND CARPETS

to produce the best results, it is only reasonable to assume that each section knows what is best suited for its particular case. Difference in climate and wool would probably account for difference in treatment.

May is the shearing time, and these skillful workers quickly assort the poor from the good wool, after which it is washed in running water many times, and is not allowed to dry between the washings. It is then placed in a stone vessel and mixed with a flour starch; then with a heavy instrument, it is thoroughly pounded, after which it receives many other washings to take out the starch. It is then spread out to dry, provided the sun and wind are in proper condition. It must dry evenly, and the weaver considers this a very important matter, and will sometimes wait for days until the conditions are right.

When the wool has been thoroughly cleaned of dirt and animal fat, there is a depreciation of about 60 per cent.

When the Eastern weaver, wishing to please his Western customer; tried to improve upon what had only been made perfect by ages of constant application, animal coloring and the coal-tar colors entered then into competition with the home product. Cochineal was first employed, and later the coal-tar product. While the object was worthy, and the theory that duller skies needed different colors from those of the East, the result was at first disastrous; so serious became the demoralization in the rug industry, that the late Shah, upon his return to Persia, after his travels in Europe, and after having had the situation explained to him by London merchants, ordered that all rugs and carpets manufactured in his land should conform in pattern and colors to the ancient system, and this action no doubt did much to preserve an industry which was fast going to ruin.

However, with the improvement of Western dyes and the scientific application of the same, coal-tar and the improved chemical dyes soon occupied a position from which they will never be moved. It is claimed the improved chemical dyes, which are "fast," are affected no more by sunlight or air than the best of the vegetable dyes, and the coal-tar tints are infinitely more numerous, but this claim is stoutly objected to by those who believe in the older method of dyeing.

The change will surely come, but like all changes in the East, it will be gradual, especially as applied to Oriental rugs, but prejudice will finally be subdued because of the pecuniary

FROM THE ORIENT



*Twenty-seven*

ANTIQUE GHIORDES



## RUGS AND CARPETS

advantages and the easier methods of preparation. Before the advent of coal-tar colors, alazarin sold for \$20 per cwt. It now sells for about \$3. In 1860, analine blue was put upon the market. In less than a year it took ten factories to supply the demand.

At the great fairs which are held once a year at Baluk-Hissar in May, at Yaprakli in August, and at other places, there are gathered every nation, kindred and tribe, no distance being too great to travel for the opportunity of barter. Here, for weeks, a scene of intense activity prevails. It is at these chief fairs that the great rug collections are gathered together, and they come from every part of the East, each with its individual history. Was the rug honestly purchased at one of the smaller fairs which are held weekly in many districts, was it a clean purchase, or did the life of the weaver go out when he tried to protect his property against the assaults of the man who now offers it for barter? Did it come from the land of everlasting snow, from the high mountains that overlook the world, or was it created in some sunny, bird-loving spot in Persia or India? Has it a history? Part of the story will be known when the rug is examined, for then one may say whether it came from the land of snow or sunshine; but the intimate history concerning its birth and development will ever remain a mystery.

The trading at these fairs is almost altogether by barter. The plain and printed cloths from the United States and Europe, together with the thousand and one other articles from the Occident which are dear to the heart of the Oriental, are exchanged for goods which interest the Western buyer, and Oriental goods are exchanged for other Oriental goods, and so the trading goes on. Very little money is passed in the transactions, and few checks. The obligations agreed upon are as a general rule faithfully carried out, and the transactions are considered sacred by simple word of mouth. Nevertheless, the followers of the Prophet are also close followers after the profits every moment of the day and never fall asleep.

These great fairs afford an opportunity to the student of ethnology which could be experienced under no other conditions. The people from Kurdistan, in Western Asia, concerning whom so little is known, come from their mountain homes, bringing their bloodthirsty natures subdued, but their pride as pronounced as ever. After the fair the Kurd will go back to his mountains, some peaks of which are 13,000

FROM THE ORIENT



ANTIQUE KERMANSHAH



## RUGS AND CARPETS

feet above sea level. There he will watch with jealous eye every mountain pass leading to his fastness, and woe to him who enters unless protected. The Kurd may be a subject of Turkey or Persia (for the country is divided between the two nations); but no one would suspect him of being the subject of any one. He raises the magnificent horses employed by the Turkish cavalry. He makes rugs, and his pride is somewhat justified, for he can trace his pedigree back to the Medes and Chaldeans, with hundreds of generations unbroken.

Mongols and Tartars from Central Asia compete for trade. Afghans and Beluches, East Indians, Tekkes from Merv, with the braided hair down each side of the face, Syrians, Arabs, Anatolians, Greeks, Jews from all quarters, Armenians, and even from far-away China caravans arrive. When the business of the day is over the busy scenes change, and everything is laid aside, and pleasure predominates. Wizards perform in a manner never seen outside Asia. The Dervishes sing and improvise, as was the custom centuries ago in Europe. These festivities are kept up at the highest pitch every night for weeks, and the next fair is looked forward to with eager anticipation. There may be more profit and greater entertainment than at the one just ended.

When the fair is over, the caravans are arranged, and, when ready, depart, leaving, in many cases, a wild waste where the fair was held, but carrying, together with other articles, the best carpets and rugs from the section; and, in course of time, these products of the Orient are offered to the buyer from the Occident.

It would be impossible to go into the story of the Head Merchant of a town, and his absolute power. The most concise and thorough statement on this subject is given in the work of John Kimberly Mumford, entitled "Oriental Rugs," published by the Scribner's of New York.

This work, together with that of Rosa Belle Holt—"Rugs: Oriental and Occidental, Antique and Modern," published by McClurg & Co., Chicago—furnish a vast amount of information on this interesting subject, making it unnecessary to consult the rare works to be found in only a few great libraries.

A very large proportion of the caravans which carry rugs and carpets are sent to Constantinople, for this is the central point to which the large dealers send their stocks.



## FROM THE ORIENT



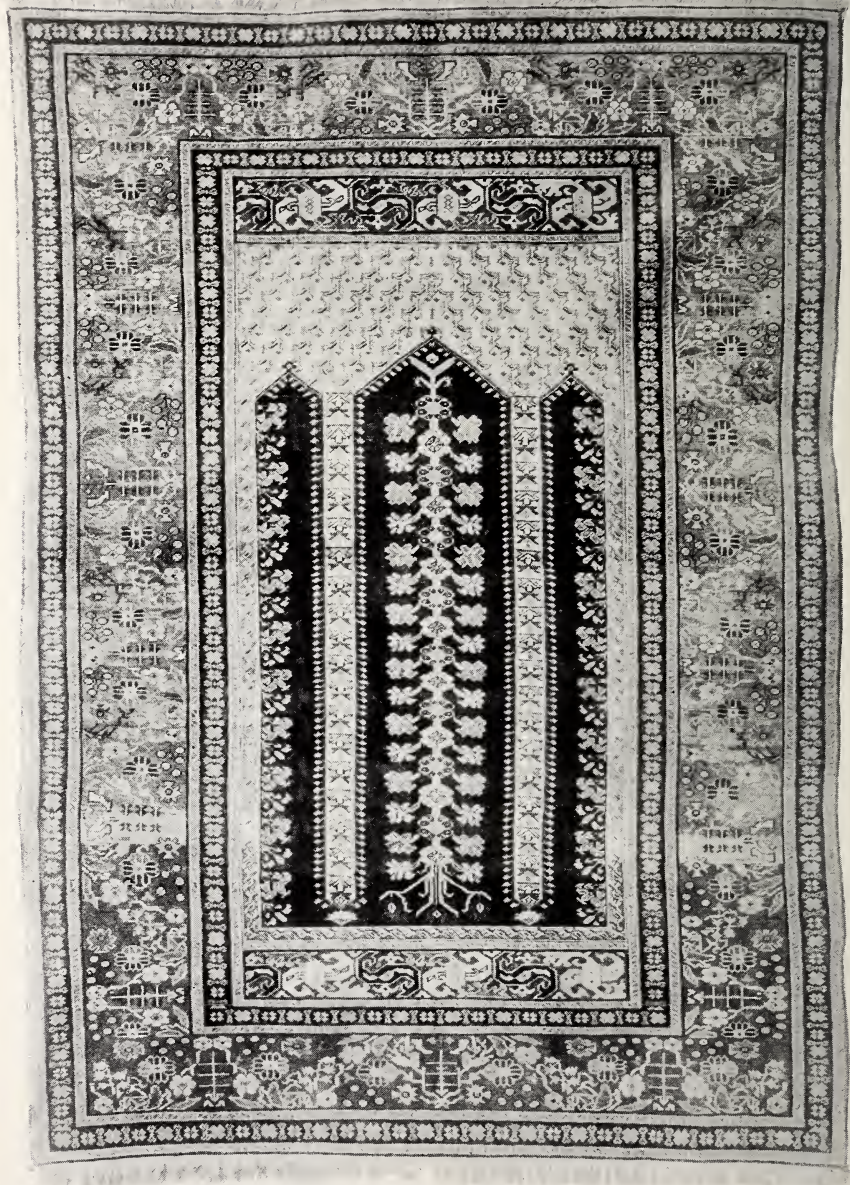
SHIRVAN

In this great market the result of months, and sometimes years, of careful buying is exhibited in khans or trading bazaars. When the rugs arrive they are thoroughly impregnated with the dust of many lands. So great a cloud does this raise at times when the selling is going on that sometimes

*Thirty-one*



RUGS AND CARPETS



ANTIQUE MELES

## FROM THE ORIENT

sponges or dampened handkerchiefs are kept over mouth and nostrils. No attempt is made at cleaning until they reach the Occident.

The method of transporting rugs is primitive to a degree, and the expense proportionally great. Centuries ago the same means were employed as at the present time, and the same difficulties experienced, and this frequently led to the moving of large families to distant countries, for it was less costly to move the weavers than to pay for transportation, and indeed, in the case of large carpets, there was no means of moving them long distances, even with the aid of elephants. Thus it was that in parts of the East the art of weaving carpets was introduced.

Some few buyers advance into the Caucasus and into Persia in search of rare weaves, but this movement is attended with danger, even though the buyer is familiar with the numerous tribes and has a thorough knowledge of their peculiarities, for in some sections the natives do not take kindly to strangers.

It was Bret Harte who pointed out with no uncertain voice that the heathen Chinese had a smile which was childlike and bland, and yet: "That for ways that are dark and for tricks that are vain the heathen Chinese is peculiar." If the great American poet had been versed in Oriental lore or had come in contact with Oriental rug makers and brokers, he would, without doubt, have given the palm for ways and tricks to the Armenian or Persian.

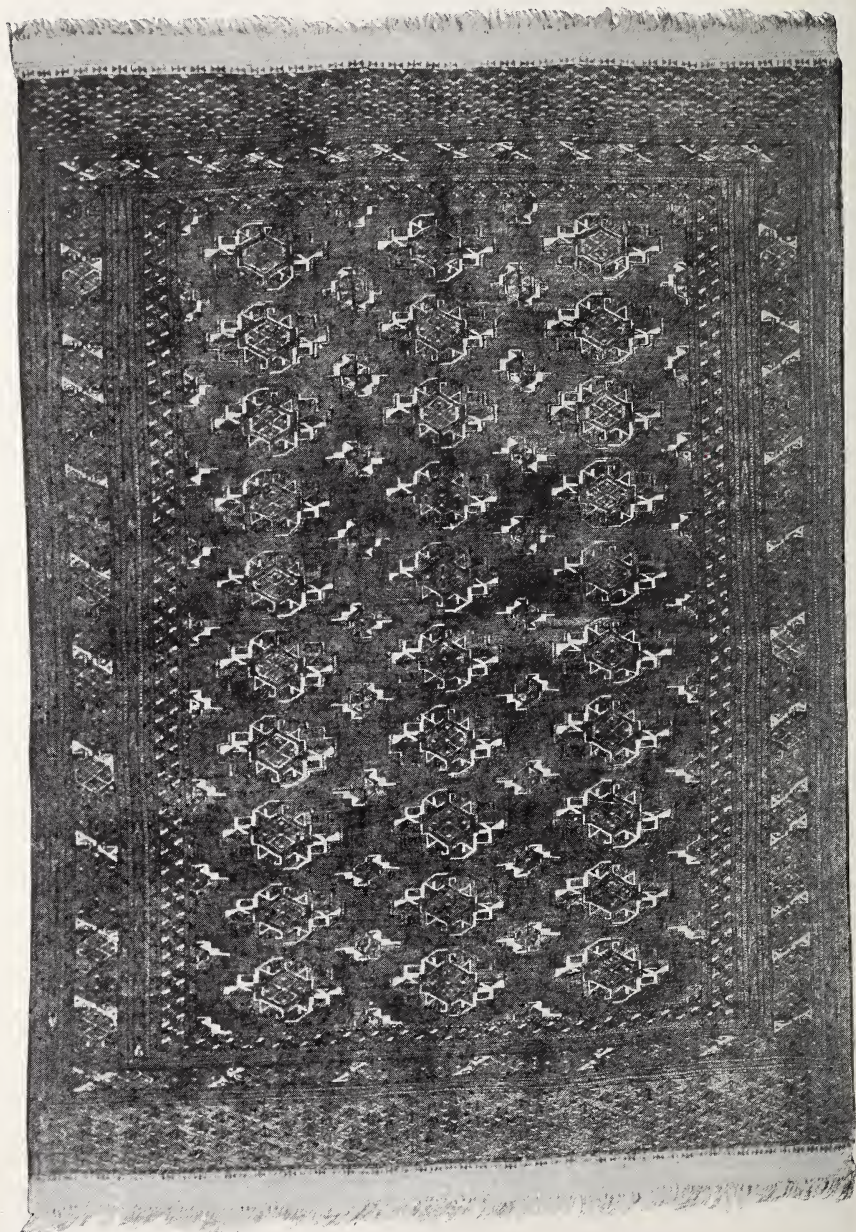
The sharp Western buyer, therefore, never attempts to hurry the seller or show any haste himself. He may chafe and gall, but his outward appearance indicates that he is extremely happy and contented. He knows that the price asked is from six to ten times more than will undoubtedly be accepted, but he never hints at such a fact, he gently intimates it is plainly evident that the rug merchant is doing himself a business injury in naming so low a price, and while he looks with favor upon the collection or bale of rugs and would purchase immediately, his position at present is so unfortunate that he blushes to even think of the price which he could afford to pay, and, therefore, to preserve the friendship which he prizes so highly, will make no offer. Each is perfectly happy, and enjoys more talk, more smoke, more refreshments.

Finally, as a matter of curiosity, the buyer is requested to name to the rug merchant the price which he had in mind,

*Thirty-three*



RUGS AND CARPETS



ANTIQUE BOKHARA



## FROM THE ORIENT

which is usually about one-half the amount the buyer is willing to give.

At the mention of the price offered, the rug merchant and broker, for all transactions of any amount are usually made through a broker, fall into a state of deep melancholy at the sad position of the buyer, who cannot secure this rare lot, and the buyer sympathizes with them upon having given a mental shock when he named what he could afford. Then there is a really sad state of affairs, and a large quantity of tea or coffee is drunk to drown the sorrow and much tobacco is smoked to calm the nerves, and the bluff goes on, not for hours only, but sometimes for days. It is essentially an American bluff, but so long drawn out that the man from the Western world who did not understand it would be driven to drink or murder before a sale was consummated.

The peculiar feature of this long trading is that you cannot convince an Eastern merchant that the Western buyer does not take as much pleasure in prolonging the transaction as he does himself. It is very like the faithful Kaffir servant who never could understand why his English master insisted upon the tenderest part of the meat, for, said he, the pleasure of eating was in the chewing of the food, therefore the toughest part must surely be the most desirable.

The buying is consummated by the touching of hands, a ceremony regarded as sacred. Sometimes the broker will lay one hand upon the beard, as in the case of the Caucasian merchant in the illustration. This act no doubt refers in some way to the oath taken by the sacred beard of Mohammed.

Notwithstanding the hand clasp and beard hold, which is without doubt a most sacred contract, it sometimes happens that an inferior bale has, by mistake, been shipped to Europe or America in place of the actual purchase, therefore the wise buyer, when the transaction is completed, has his porters carry the rugs away for the proper shipment.

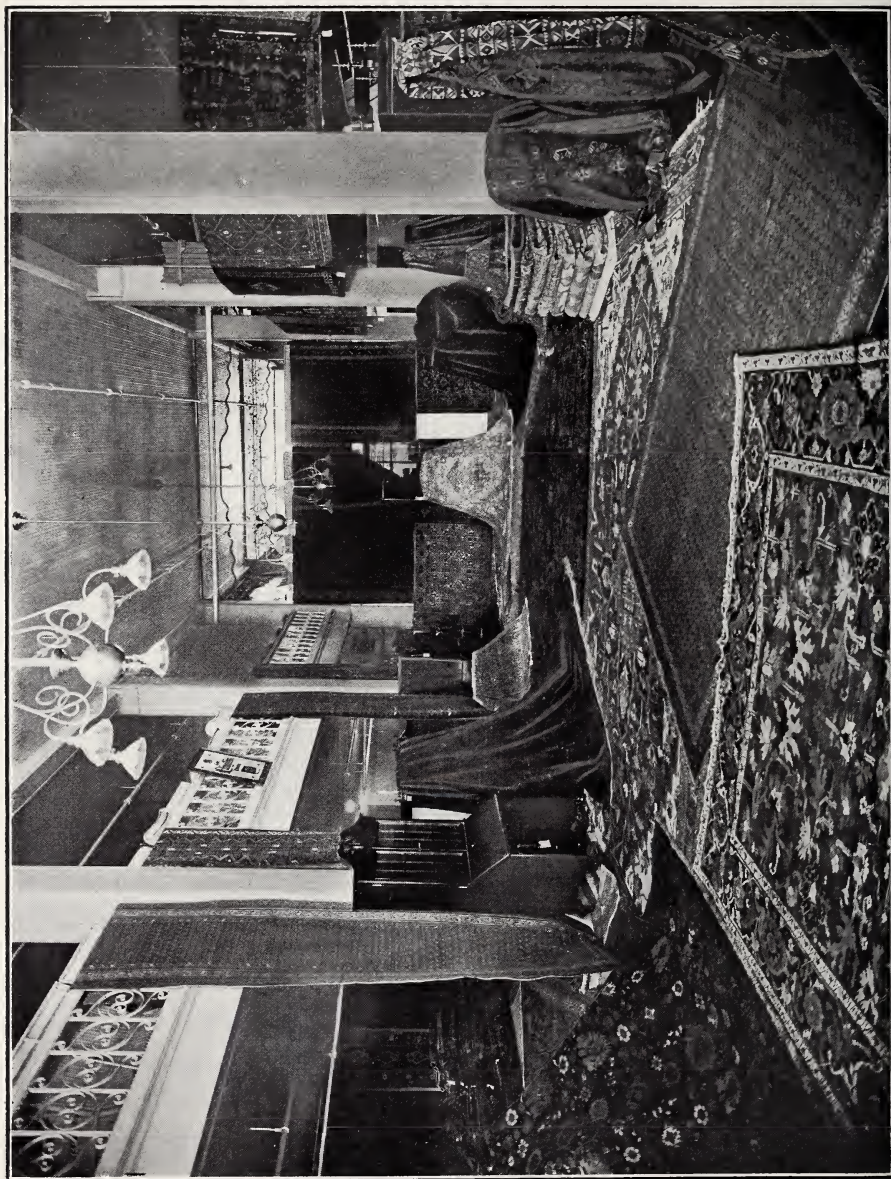
These remarks concerning buying have, of course, no reference to the high class merchants, many of whom are found in Stamboul, which is the Turkish name for Constantinople.

Happily, there is now a strong sentiment against buying any rugs or other art treasures of the Orient from any but a reliable and thoroughly established importer.

Time and again has the writer been appealed to by those whose artistic taste and ability to satisfy the same have induced

*Thirty-five*

RUGS AND CARPETS





FROM THE ORIENT



SERAPI CARPET

*Thirty-seven*



## RUGS AND CARPETS



PERSIAN HALL STRIP

them to use this most beautiful and hygienic floor covering. Doubts have arisen as to the authenticity of the rug, as to its age, as to its purity of design, color or material, and a satisfactory answer could be given only after a thorough examination, for the tricks were many, and it was always a test of Eastern and Western brains. There is no reason for solicitude on account of the Western brains—they will hold their own with any of the Eastern, and give them a few tricks when they are thoroughly alert.

Rules without number have been laid down and methods devised for the testing of the genuine qualities of Oriental rugs, but it is a fact that a number of these rules were devised and introduced by certain Eastern merchants who brought to this country, to England and France large quantities of inferior work and worse material.

The truth remains that there is no arbitrary test for the genuine article. The burning coal is just as good, under certain conditions, for the genuine as for the bogus. The knots and strands mean nothing except in connection with other important elements. The washing of the rug to discover the places which have been painted over with brush and water

*Thirty-eight*



## FROM THE ORIENT

color leads only to the discovery of the deception practiced on a part of the rug, which in all other respects may be as aged and worthy of respect as the hills.

The product of to-day may, with experienced manipulation, look to all appearances like a genuine antique, but these "antiques," made, as are the "Souvenirs of Waterloo," cannot possess the individuality, the essence or soul of the weaver, and to an expert these essential points are missed at once, and it is for these reasons that the wise purchaser trusts to no one save the expert, and the experience and reputation of a house of national importance.

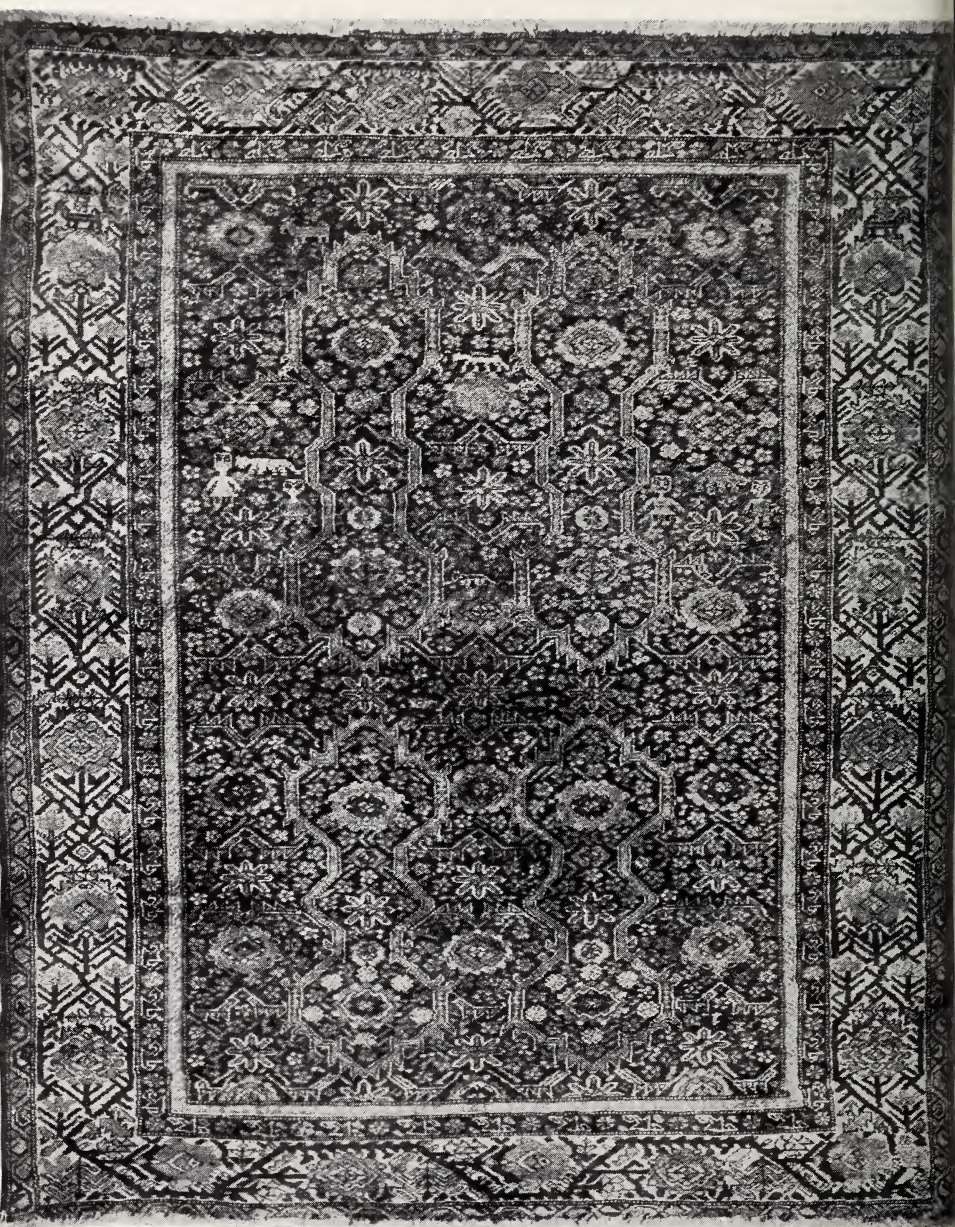
The shades and spots are imitated by unscrupulous traders. The Eastern dyer lives and dyes as he pleases and not according to any set rules. Between the puff of the cigarette and a few words of gossip he dips his tufts into the pail containing the dye. It is rarely that two bunches of material dyed have exactly the same shade. The time of immersion differs, the density of the dye is not the same, and as a result the weaver is furnished with an almost endless variety of shades which he utilizes with his inborn artistic feeling to produce that incomprehensible infinity of shades, one blending into the other, no one can point out where. Is it then a matter for wonder with the ever-changing color picture, as varied as the rays of light, that an Oriental who loves his art will sit for hours in silent contemplation. Does he see as Western eyes do not? Is he not like Dickens' "Barnaby" in one respect, who was ever seeing such marvelous pictures, such "brave pictures," in the fire, which to ordinary eyes were invisible? How, then, can one successfully imitate the shades of nature by a machine; can one paint the lily or produce the beauty of the rose with a loom? It has been impossible from the earliest days, and it is equally so now.

One of the rules laid down as nearly infallible for testing a genuine Oriental rug is the weight. A rug of the first class should weigh a given amount or close to it. This is a matter easily overcome by "weighting," a process well known in the West and practiced with great success in the East.

All the rules laid down for testing Oriental rugs amount to nothing without an expert knowledge on the subject.

It is self-evident that if the supply is not equal to the demand, which is absolutely true concerning fine goods, there can be no good reason for auction sales. These sales are only Eastern tricks adapted to Western methods. The plans em-

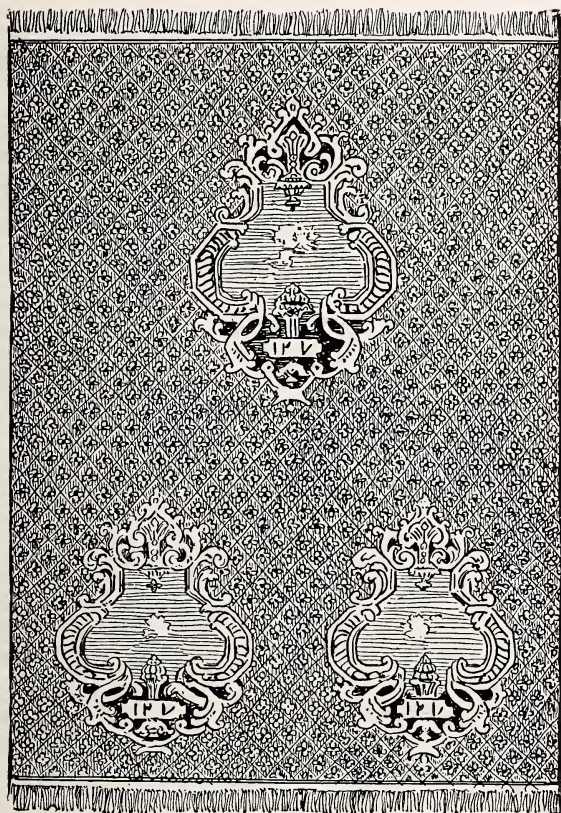
RUGS AND CARPETS



LELIHAN RUG



## FROM THE ORIENT



ANTIQUÉ ARAB RUG  
More than 1,100 years old

ployed to deceive might be dwelt upon for so long a time as to tax the interest of every reader.

The one point which should be made clear is this: that if it is hazardous to purchase diamonds from any but the most reliable house, it is not the less hazardous to purchase Oriental rugs from any house not having an established reputation.

The experienced buyer from the Occident knows the peculiarities of Oriental trading. He can recognize between the faithful broker and merchant and the one not to be trusted, but for the inexperienced traveler trading with the Oriental merchant, who is born, dyed, and double dyed in the art of dissimulation is, at best, dangerous. When a bargain is finally



RUGS AND CARPETS



## FROM THE ORIENT

struck, and the traveler, verdant as the hills in May, has paid three times what it could be secured for by one who knows the business, the affable merchant will make the purchaser feel that he is bestowing a personal favor, and that body and soul are parting because he was obliged to see his antique go out of his possession. The traveler usually finds that the kindly and benevolent gentleman has sold him what might in time become an antique, but which certainly was far from being one at the time of buying.

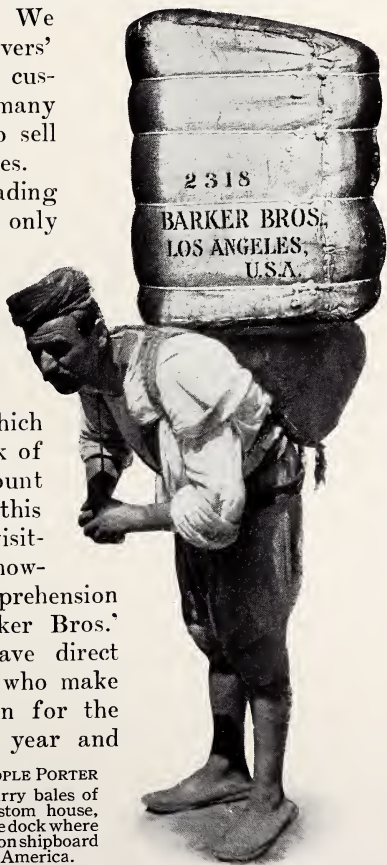
It has been estimated that from the time an Oriental rug leaves the weaver's hands until it reaches the final buyer, there are at least six profits to pay.

Our plan of purchasing obviates all this immense and unnecessary profit to middlemen. We bring the rugs direct from weavers' agents in Constantinople to our customers, and the saving of so many intermediate profits enables us to sell at such comparatively low prices.

However extensive one's reading and research may be there is only one royal road which leads to a knowledge of Oriental rugs, and that is to learn through actual contact with the article. To write descriptions of the weave, color scheme, pattern, pile, and all that information which together would constitute a work of authority requires no small amount of study and investigation; yet this may be accomplished without visiting the Orient. The only way, however, to gain the most clear apprehension of the subject is to visit Barker Bros.' display frequently, and to have direct communication with the people who make and the people who sell. Even for the buyer who goes over twice a year and purchases enormous quantities of every class of rug, it is only after years of

A CONSTANTINOPLE PORTER

These men carry bales of rugs to the custom house, and thence to the dock where they are placed on shipboard for Europe and America.





RUGS AND CARPETS



CABISTAN

*Forty-four*



## FROM THE ORIENT

faithful study that he will be able to tell by a look and a touch to what class the rug surely belongs and its approximate value.

This subject is one that is practically without limit, but as this little book was designed for a single reading much technical matter has been treated necessarily very briefly.

Two works which have recently been published should be in the library of everyone interested in buying or selling rugs of any description — "Oriental Rugs," by John Kimberly Mumford, and "Rugs, Oriental and Occidental," by Rosa Belle Holt. The works are full from cover to cover of information useful and interesting, and the cost is very moderate.

Rugs will undoubtedly continue to grow in popularity the next twenty-five years as they have during the past quarter century, for without doubt they make the most beautiful as indeed the most hygienic floor covering conceivable.

There is not sufficient space in this simple book to discuss the mysticism so closely identified with Oriental rugs. The two works to which reference has been made will prove equally entertaining as instructive.

To one who has the ability to properly interpret the symbolical figures woven into the fabric, the rug's value becomes greatly enhanced, for aside from the intrinsic value there are the associations; and the intimate knowledge of these make it possible to weave, not alone on the loom, but also in the mind, a thousand delightful stories.

Rosa Belle Holt in her very valuable work on Rugs makes mention of several inscriptions which have been worked into the rugs of various countries. A Persian rug owned by Baron Nathaniel Rothschild has an inscription which has been translated:

*Honored may thou be in the world, among the clever and wise.*

*May no sorrow be allotted thee by an unfavoring heaven,*

*And may no care torment thy heart.*

*May the earth be all to thee that thou would'st have it and  
destiny prove thy friend.*

*May high heaven be thy protector.*

*May thy rising star enlighten the world,*

*And the falling stars of thy enemies be extinguished.*

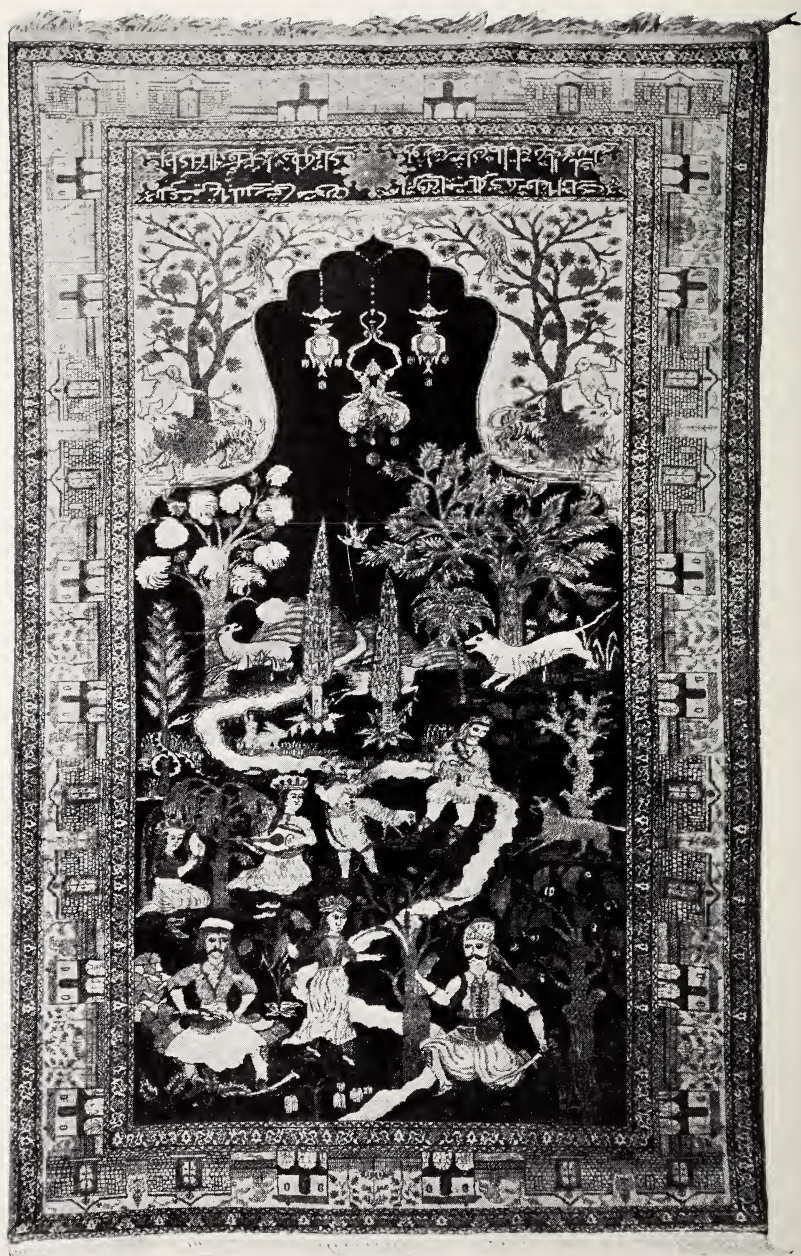
*May every act of thine prosper,*

*And may every year and every day be to thee springtime.*

This is rather longer than any other inscription of which the writer knows. As a rule the words are few.

*Forty-five*

# RUGS AND CARPETS



SYMBOLIC SILK RUG

## FROM THE ORIENT

**T**HE importance attached to Carpets may be indicated by quoting some of the prices which fine examples have realized in recent years. This Table is taken from "ORIENTAL CARPETS" by Sydney Humphries, published by Adam and Charles Black, London, 1910:

### 1888 GOUPIL SALE, PARIS:

Persian Rug, size 7 x 6.....	\$6,500.00
Persian Rug, size 7 x 6.....	4,000.00
Three small Persian Rugs.....	7,500.00

### 1893 \*THE ARDEBIL CARPET:

Persian, dated 1539; size 34-6 x 17-6; 380 hand-tied knots to the square inch.....	12,500.00
--	-----------

This carpet, which was first exhibited in England by Messrs. Vincent Robinson & Co., Ltd., was purchased for the nation at the price named, the sum of \$3,750.00, being contributed by A. W. Franks, C.B.; E. Steinkoppf, William Morris and J. E. Taylor.

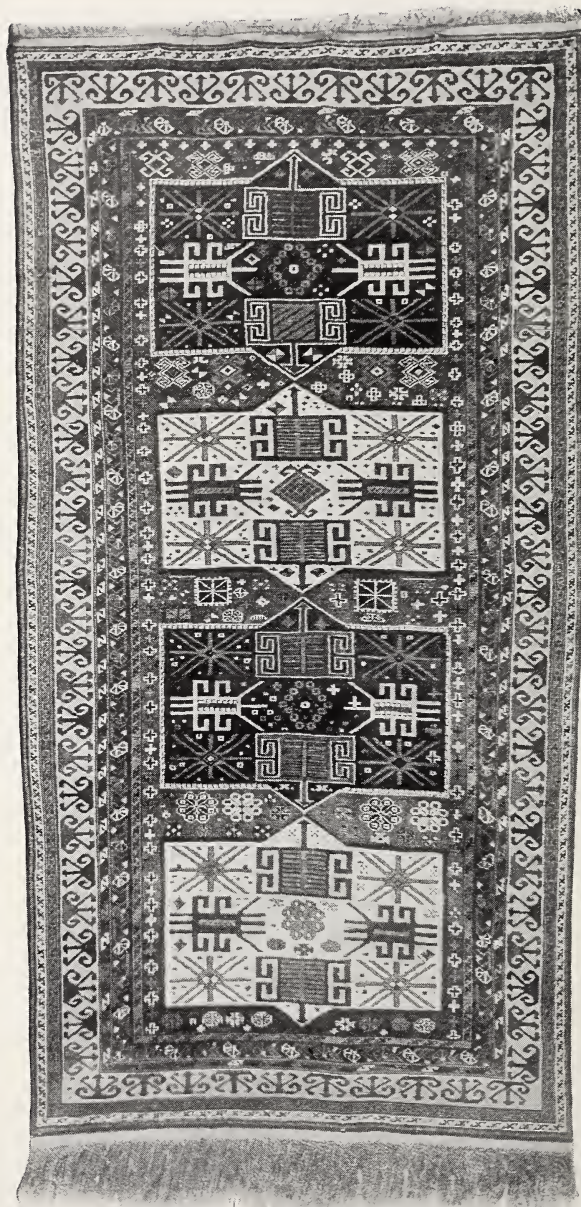
### 1903 HENRY G. MARQUAND SALE, NEW YORK:

Royal Persian Rug of the Fifteenth or Early Sixteenth Century; size, 11-10 x 6-1½; 600 hand-tied knots to the square inch.....	36,000.00
Persian Carpet of Middle Sixteenth Century; size, 16-2 x 7-1; 195 hand-tied knots to the square inch.....	15,000.00
Sixteenth-Century Ispahan Carpet; size 22-8 x 9-5; 156 hand-tied knots to the square inch. ....	15,000.00
Old Rug of Middle Persia; silk; size 6-11 x 4-10; 780 hand-tied knots to the square inch	14,100.00
Old Carpet of Middle Persia; size 9-9 x 8-5; 400 hand-tied knots to the square inch..	7,000.00
Old Persian Prayer Rug; silk; size 5-5 x 3-8; 468 hand-tied knots to the square inch..	7,000.00
Antique Persian Prayer Rug; size 5-6 x 4-3; 323 hand-tied knots to the square inch..	4,100.00
Antique Rug of Western Persia; size 8-1 x 6-5; 168 hand-tied knots to the square inch. ....	4,000.00

\*See page 51.



RUGS AND CARPETS



ANTIQUE KABISTAN

FROM THE ORIENT



ANTIQUE SEHNA RUG



RUGS AND CARPETS





FROM THE ORIENT  
THE "ARDEBIL CARPET"

*Sometimes Called "The Holy Carpet"*

The world's most famous Oriental carpet, still in existence, is the "Ardebil," a Persian masterpiece made in the year 1539 by the weaver Maksoud for the Ardebil Mosque, in which for many years it was the Mosque carpet.

This Persian masterpiece was acquired a generation ago by the Victoria and Albert Museum in South Kensington, London, where it is now on exhibition. Its purchase price was \$12,500, but in view of the prices paid by collectors of rare Orientals in recent years it is doubtful whether \$100,000 would purchase it to-day.

It represents the labor of the best part of the life of its creator, measures  $34\frac{1}{2} \times 17\frac{1}{2}$  feet and contains 33,037,200 hand-tied knots, (380 knots to a square inch).

The ground is of a rich blue and is covered with the most intricate of old Persian floral designs. It has a central medallion in pale yellow with corners to match. There are three border stripes, one wide one with a narrow one on either side of it. The ground of the outer stripe is of a tawny yellow with small floral designs; the ground of the inner stripe is cream colored and that of the main stripe is of a rich brown with round and elongated panels alternating and surrounded by a profusion of floral lines. Within these panels is found in Arabic the following inscription:

"I have no refuge in the world other than my threshold;  
My head has no protection other than this porchway;  
The work of the slave of the Holy Place, Maksoud of  
Kashan, in the year 942."

This date corresponds to A. D. 1539.

It must not be inferred from this unassuming inscription that Maksoud was as insignificant a person as his self-designation would suggest. His work on the "Ardebil Carpet" must have covered not less than thirty consecutive years, and probably much more. No person of even ordinary station, much less a slave, would have been allowed to weave a carpet of such importance. Grandiloquence and humility are, from the view point of language alone, alike very misleading in the East, and Maksoud's modest rating of his station in life is not true according to our idea of slavehood.

This rug is beautiful in color and design, though of course, much faded with age and use.

*Fifty-one*

RUGS AND CARPETS



BERGAMA RUG

*Fifty-two*

# FROM THE ORIENT

## PERSIAN RUGS

RUG	WARP	WEFT	KNOTS TO INCH	
			Horizontal	Perpen- dicular
TABRIZ . . . . .	Cotton, sometimes Linen or Silk . .	Cotton, single-strand Wool and Linen .	10 to 20	10 to 20
HEREZ—which in- cludes Bakhshis Görevan . . . . .	Usually Cotton . .	Cotton, at times Brown Wool . . .	5 to 12	7 to 14
KARA DAGH . . . . .	Wool . . . . .	Wool . . . . .	8 to 11	9 to 12
SEHNA . . . . .	Cotton, Linen or Silk	Cotton, single-strand Wool, Linen . . .	10 to 20	10 to 20
KURDISTAN—proper .	White or Gray Wool	Wool, also extra filling between warp threads	8 to 11	8 to 11
KERMANSHAH . . . .	Wool or Cotton . .	Wool, Natural Brown or Dyed . . . . .	8 to 12	8 to 12
SARAKS or BIJAR . .	Wool . . . . .	Wool . . . . .	7 to 10	8 to 10
KOULTUK or ZENJAN	Cotton, sometimes Wool . . . . .	Wool . . . . .	7 to 9	8 to 10
SOUJ-BULAK . . . . .	Wool . . . . .	Wool . . . . .	7 to 8	10 to 11
FERAGHAN . . . . .	Cotton . . . . .	Cotton, rarely Wool .	5 to 12	6 to 14
SAROUK . . . . .	Cotton, sometimes Linen . . . . .	Cotton, sometimes Linen . . . . .	9 to 20	9 to 20
SARABAND . . . . .	Cotton . . . . .	Cotton, sometimes colored . . . . .	8 to 12	9 to 14
SELVILE . . . . .	Wool, sometimes Gray	Wool, usually colored	7 to 9	8 to 10
HAMADAN—which in- cludes rugs from the districts of Kara- Geuz, Oustri-Nan, etc. . . . .	Cotton . . . . .	Cotton or Wool . .	7 to 9	9 to 11
"JOOSHAGHAN" or DJUSHAGHAN . . . .	Wool . . . . .	Wool . . . . .	8 to 11	9 to 12
KIRMAN . . . . .	Cotton . . . . .	Wool . . . . .	10 to 20	10 to 20
SHIRAZ . . . . .	Wool, sometimes coarse Goats' Hair	Wool . . . . .	6 to 12	7 to 14
NIRIS . . . . .	Wool . . . . .	Wool . . . . .	6 to 8	7 to 9
KHORASSAN . . . . .	Cotton . . . . .	Wool . . . . .	8 to 11	9 to 13
MESCHED . . . . .	Wool or Cotton . .	Wool . . . . .	8 to 11	9 to 11
HERAT . . . . .	Wool or Cotton . .	Wool . . . . .	8 to 10	9 to 11

For a complete description of Oriental Rugs consult the Textile Tables in Mumford's Work entitled "Oriental Rugs," from which work this information is mainly derived.



RUGS AND CARPETS



KAZAK RUG

# FROM THE ORIENT

## CAUCASIAN

RUG	WARP	WEFT	KNOTS TO INCH	
			Horizontal	Perpendicular
DAGHESTAN . . . . .	Generally Gray Wool	Wool . . . . .	8 to 12	9 to 15
DERBEND . . . . .	Brown Wool or Goats' Hair . . . . .	Wool . . . . .	6 to 9	7 to 10
KABISTAN . . . . .	Wool or Cotton . . . . .	Usually Cotton . . . . .	9 to 14	12 to 15
TCHETCHEN or "TZITZI"	Usually Fine White Wool . . . . .	Wool . . . . .	7 to 9	8 to 10
TCHERKESS or CIRCASSIAN . . . . .	Wool . . . . .	Wool . . . . .	7 to 9	8 to 10
KARABAGH . . . . .	Stout Wool . . . . .	Wool . . . . .	6 to 9	7 to 10
SOUMAK (Flat Weave)	Wool . . . . .	Wool . . . . .	12 to 20 Warp Threads to inch	6 to 12
SHIRVAN, with warp and weft centre . . . . .	Wool. In Antiques—White. In Moderns—Brown, Gray and sometimes parti-colored . . . . .	White Wool in Antiques, Wool or Cotton in Moderns	Antiq., 7 to 9 Mod. 5 to 7	8 to 11 6 to 8
KAZAK . . . . .	Wool . . . . .	Wool . . . . .	6 to 8	7 to 9
MOUSSUL . . . . .	Generally Wool, sometimes Cotton . . . . .	Generally Wool, sometimes Cotton . . . . .	6 to 8	8 to 9
TURKOMAN or GENGHIS . . . . .	Dark Wool or Goats' Hair . . . . .	Gray or Brown Wool	6 to 8	7 to 8
MOUSSUL KURDS . . . . .	Dark Wool or Goats' Hair . . . . .	Gray or Brown Wool	6 to 7	6 to 7

## TURKOMAN RUGS

BOKHARA or TEKKE . . . . .	Wool . . . . .	Wool . . . . .	8 to 20	8 to 20
YOMUD . . . . .	Brownish Wool or Goats' Hair . . . . .	Wool or Goats' Hair	7 to 12	9 to 14
"AFGHAN" or BOKHARA . . . . .	Goats' Hair or Dark Wool . . . . .	Black or Gray Wool or Goats' Hair . . . . .	6 to 9	7 to 10
SAMARKAND . . . . .	Coarse Cotton or Silk, occasionally Wool . . . . .	Cotton or Wool . . . . .	6 to 8	5 to 7
BELUCHISTAN . . . . .	Wool . . . . .	Wool . . . . .	5 to 12	6 to 10
YARKAND and KASHGAR . . . . .	Coarse Cotton . . . . .	Cotton . . . . .	5 to 7	5 to 7

## TURKISH

KONIEH . . . . .	Antique fine Wool. Modern, Coarse Wool, parti-colored	Fine Wool . . . . .	7 to 9	8 to 10 5 to 7
KIR SHEHR . . . . .	Wool . . . . .	Wool . . . . .	7 to 10	7 to 8 7 to 10
KABA KARAMAN . . . . .	Coarse Wool . . . . .	Wool or Cotton . . . . .	4 to 6	4 to 6
YURUK . . . . .	Brown Wool or Goats' Hair . . . . .	Brown Wool or Goats' Hair . . . . .	6 to 7	7 to 9
ANATOLIAN or CAESAREANS . . . . .	Generally Wool . . . . .	Generally Wool . . . . .	7 to 10	9 to 12
GHIORDES—Antique . . . . .	Fine Wool, Cotton or Silk . . . . .	Cotton, Linen, or sometimes single-strand Wool . . . . .	9 to 12	10 to 12
GHIORDES—Modern . . . . .	Coarse Wool . . . . .	Usually Cotton . . . . .	4 to 8	4 to 9
KULAH—Antique . . . . .	Fine Wool . . . . .	Fine Wool . . . . .	8 to 10	8 to 12
KULAH—Modern . . . . .	Coarse Wool . . . . .	Cotton or Wool . . . . .	4 to 7	4 to 7
DEMIRDI . . . . .	Coarse Wool . . . . .	Coarse Wool . . . . .	6 to 8	6 to 8
OUSHAH . . . . .	Wool . . . . .	Wool . . . . .	4 to 9	4 to 9
BERGAMO . . . . .	Fine Wool . . . . .	Wool . . . . .	8 to 10	10 to 12
LADIK . . . . .	Very fine Wool . . . . .	Wool . . . . .	10 to 12	10 to 12
AK-HISSAR and other Mohairs . . . . .	Coarse Wool . . . . .	Coarse Wool . . . . .	6 to 9	6 to 9
MELES or CARIAN . . . . .	Wool . . . . .	Cotton or Wool . . . . .	5 to 9	5 to 10



RUGS AND CARPETS

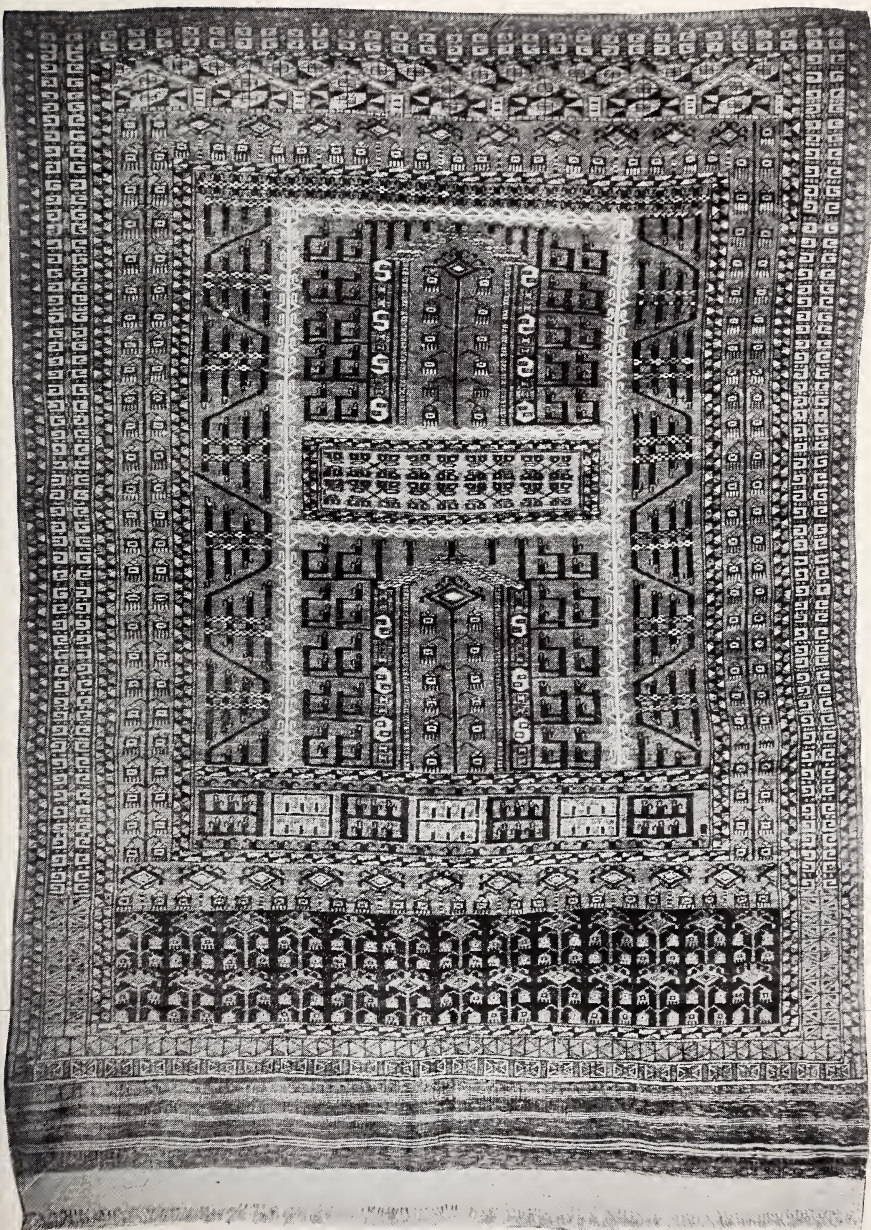


HAMADAN

*Fifty-six*



FROM THE ORIENT



ANTIQUE KISLAIK BOKHARA

*Fifty-seven*



## CONSTANTINOPLE

Any book on Oriental rugs, however humble, would not be complete without frequent references to the "City of the Sultans," Constantinople, called by the Turks Stamboul or Istamboul.

The city of Constantinople was founded by the Emperor Constantine in 328 A. D., upon the site of Byzantium, which town dated back to 658 B. C.

Constantine, seeking a new Roman capital in the Orient, founded New Rome, which later became known as Constantinople. His choice of this site, so admirably situated at the junction of two seas and two continents, was, as Dean Stanley puts it, "The most convincing and enduring proof of his real genius."

Constantinople has ever been the great central distributing market for Oriental rugs. To it the products of every Eastern land go, and from it the Eastern world draws its largest supply.

It would be quite impossible to give here even a cursory history of this city, with its centuries of romance, mystery and bloodshed; but, after consultation with friends who are familiar with the Orient and the rug trade, it was decided to add to the story of the rugs a few views of Constantinople, which it was believed would prove of interest.

The illustrations and reading matter upon page 72 and the succeeding ones are more closely identified with a generation ago than the present day, and, because of the impossibility of ever reproducing the original steel engravings, are of more than ordinary interest.

While it is true that the mode of life in the East changes but little in centuries, it is also true that many innovations have occurred in the Capital and its environments in the past twenty-five years. The European and American influences have made a great difference, and the Constantinople of to-day is not as it was a generation back.

The merit, if there be any, in pages 72 to 84, lies in the fact that the scenes delineated can never be so viewed again for they are of the past.

There are a thousand places of interest in the Capital which have not been referred to lest the subject become tiresome and the reader, who expected Oriental rugs, should feel that he was receiving too long a story concerning Constantinople.

*Fifty-nine*



## RUGS AND CARPETS



IN A STAMBOUL COFFEEHOUSE

Turkish coffee is to be obtained everywhere in such places as this, or from the "kafedji" who sets up his little stall at the corner of the street and presides over it in his picturesque garb.



DANCING DERVISHES

One of the religious sects that divide Islam. These Dervishes perform a peculiar whirling dance gradually working themselves up into a frenzy of excitement, their hope being to apprehend the Divine in their ecstasy.

## FROM THE ORIENT



THE GALATA BRIDGE

Crossing the Golden Horn and linking Stamboul with Galata (the shipping district of Constantinople), and Pera (where the European and American Consulates and Embassies are located).



THE GRAND BAZAAR

The Department Store of the Orient. The far Eastern merchant displays his wares in vault-like passages like that illustrated.

*Sixty-one*



## CHURCH AND MOSQUE OF ST. SOPHIA

The most celebrated in Constantinople; was originally built by the Emperor Constantine in 325-26, on the occasion of the translation of the seat of empire to Byzantium; and was so called as being dedicated, not as commonly supposed, to a saint of that name, but to the "Hagia Sophia" (Holy Wisdom), i. e., to the Eternal Wisdom of God, or the Logos, the second person of the Trinity. The building of Constantine was subsequently rebuilt



EXTERIOR—MOSQUE OF ST. SOPHIA

and enlarged by his son, Constantius; and this second church of Constantius having been destroyed in 404, was rebuilt by Theodosius the Younger in 415. It lasted unaltered until the celebrated Nika Sedition, or Battle of the Factions of the Circus under Justinian in 532 in which it was totally destroyed.

The present building is substantially that which was erected by Justinian in expiation of that sacrilege. It occupied no less than seven years in its erection, and the history of the work and of the details of its material and construction are full of marvels. Ten thousand workmen are said to have been employed upon it. The materials were supplied from every part of the empire, and



## FROM THE ORIENT

comprised remains of almost every celebrated temple of the ancient paganism. The dome of the tabernacle was of pure gold and was surmounted by a gold cross weighing 75 pounds and incrustated with precious stones. All the sacred vessels and other apparatus were of gold. The altar-cloths were embroidered with gold and pearls; and the altar itself was composed of a mass of molten gold, into which were thrown pearls, sapphires, diamonds, onyxes, and every other object which could raise its costliness to the highest imaginable degree. In the center rises a dome which is supported by two great semi-domes, the whole presenting a scene



INTERIOR OF ST. SOPHIA

of unexampled beauty. The height of the dome is 175 feet. The building is approached by a double porch, which is about 100 feet in depth. The whole of the interior is richly decorated with sculptured marble and mosaics. On the occupation of the city by the Turks in 1453, St. Sophia was appropriated as a mosque. All its purely Christian fittings and internal structures were swept away. The Christian emblems were either mutilated or covered up from view by a coating of plaster.

The most pronounced effect upon one who visits St. Sophia for the first time is its vastness. After becoming familiar with this feeling, one visitor may become interested in the richly

## RUGS AND CARPETS

mosaiced floors, or the Imperial closet that faces the pulpit and which is of marble most wonderfully worked, or one or more of the thousand interesting matters, but the first impression on a visitor is the vastness of the structure.

The building is very peculiar in many respects. Its vastness is exaggerated by the fact that there is no furniture, as in Christian churches, and because of the wonderful dome. The visitor is usually impressed because of the magnificent and gigantic pillars. There are eight, of porphyry from the temple of Heliopolis. There are verd antique from Ephesus, Egyptian granite and rare marbles—and aside from any sentiment, the effect upon the visitor is profound. The blue doves sometimes fly from place to place, the descendants of the birds which the Turks found there when it was a Christian church instead of a Moslem mosque, one of the particular features of the spot, and they are watched over with care, and woe betide him who would injure one.

The legends connected with St. Sophia would be sufficient to make volumes. The Bishops' Gate, the Sweating Stone, all are intensely interesting, but the court is, after all, the place of interest for those in business.

The red-capped soldier, the tall and slim Effendi, turbaned in cashmere, will be found there, and here also will be seen the Emir in green robe, proud to announce to the world that he is a descendant of the Prophet; the Dervish, with his conical hat of grey felt; a Santon, or saint, with more supposed gifts from the gods than the gods ever dreamed of having themselves, and more filthy than a depraved Kafir; all these and many others will be found in the Court. But the ones of most interest are the merchants. The pilgrim merchant, or hadjis, will spread his mat and offer for sale all sorts of relics from Mecca—charms against snake bite, against the evil eye. If he were wise and had a Western partner, he would come to America and do a power of charming to more purpose.

These merchants will go to any extremity to prove the value of the goods offered. The dye will be thrown upon a piece of cloth, or rubbed freely into the beard to show that it is as good as claimed. The chaplet of Arabian wood is rubbed through the hands in a brisk manner and the perfume developed. If the stranger purchases, he probably pays five times the value of the article, but has the problematical satisfaction of having been taken in by an adept who had the power to cause his mind to become absorbed with the article offered for sale.

When the sale is concluded, the one who made it and the other merchants who have taken a great interest in the transactions will murmur or say aloud, "Allah buyuk der" (God is great), after which the pipes will be resumed and the story continued from where it left off.

*Sixty-four*

## FROM THE ORIENT



THE IMPERIAL PALACE OF DOLMA-BAGHTCHE

The residence of the present Sultan. The water in the foreground is the Bosphorus.



YILDIZ PALACE AND HAMIDIEH MOSQUE

The residence of the late Sultan Abd-ul-Hamid until his abdication in 1909. It has been the scene of many a dark tragedy. Illustrating the cruelty of its late tenant, the story is told of a gang of workmen who were summoned from a distant city to dig a hiding place in the grounds of Yildiz in which Abd-ul-Hamid desired to bury some treasure unknown to others. The work was satisfactorily done under his own eyes, and he had a good meal provided for the men. Then, in a freak of his fiendish humor, he ordered double pay handed them on the spot. They never spent it. A few minutes later they were congregated into an outhouse in another part of the grounds, and suddenly the flooring gave way beneath them. This was the late Sultan's method of insuring their secrecy. No one will question its effectiveness.

*Sixty-five*

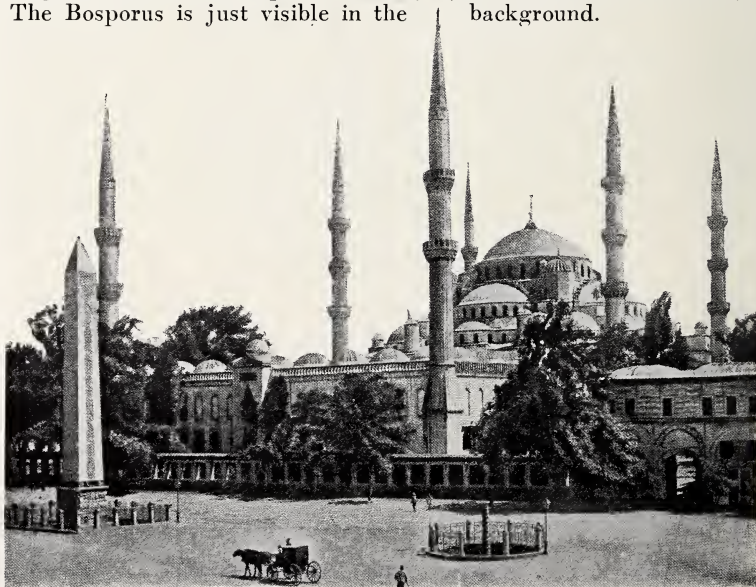


## RUGS AND CARPETS



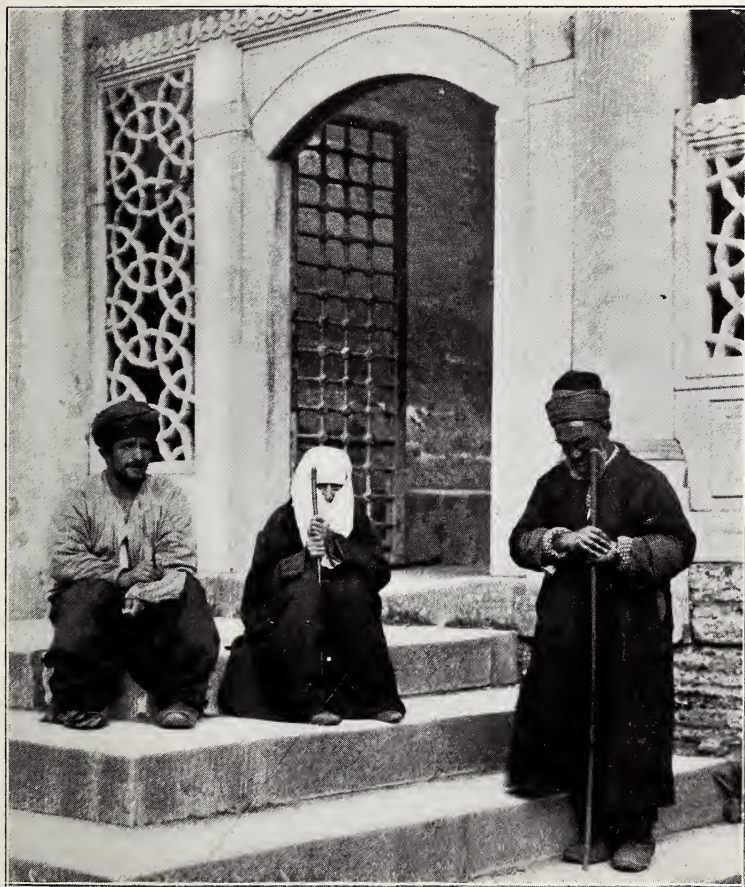
THE CEREMONY OF THE SELAMLIK AT DOLMA-BAGHTCHE

Here is shown Sultan Mohamed V, leaving his palace at Dolma Baghtche for the Mosque on Friday (the Mohamedan Sabbath). The Bosphorus is just visible in the background.



AHMEDIEH MOSQUE AND THE HIPPODROME

FROM THE ORIENT



BEGGARS IN STAMBOUL

Members of a privileged class pursuing their chosen vocation



## RUGS AND CARPETS



THE SEVEN TOWERS

On the old wall of Constantinople at the entrance into the City on the Stamboul side. The railroad passes through this wall.



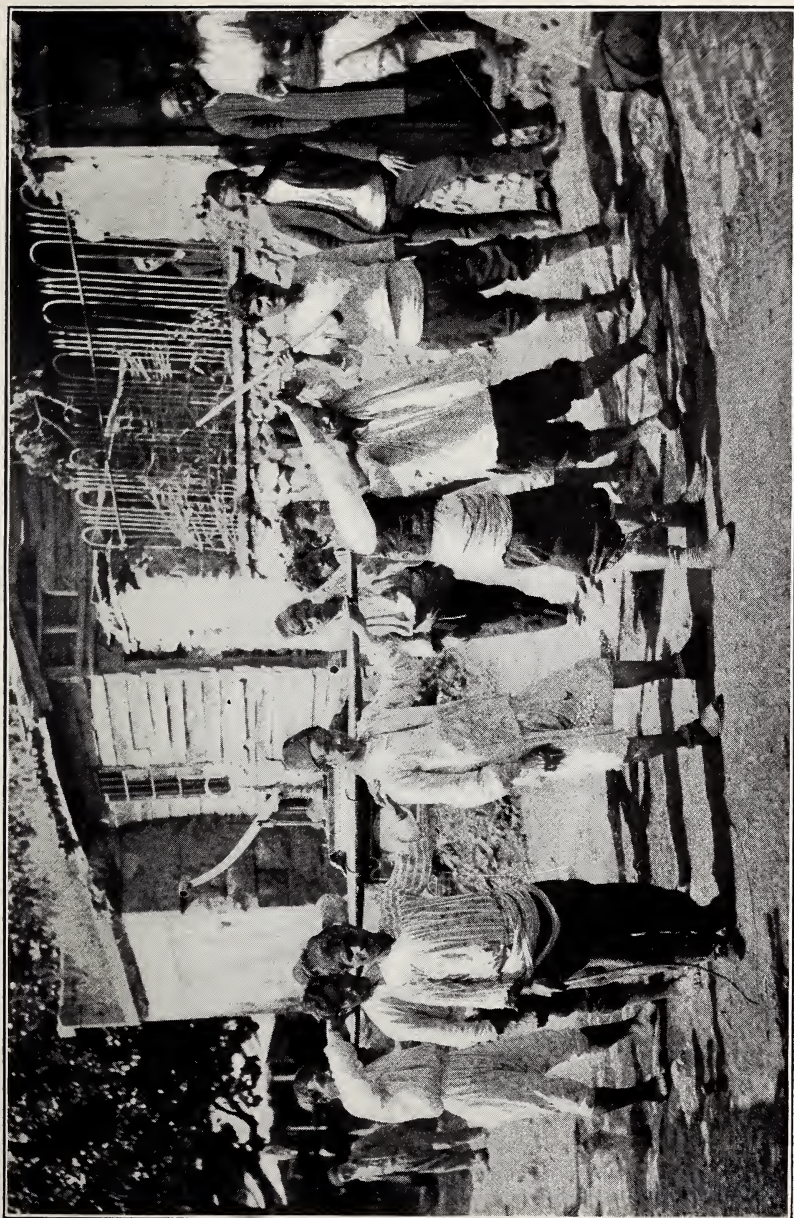
PRINKIPO OR PRINCES ISLAND

A summer resort of the wealthy residents of Constantinople. In the Sea of Marmora about one hour's sail from Stamboul.

*Sixty-eight*



FROM THE ORIENT



THE STAMBOUL FIRE DEPARTMENT  
Looks somewhat strange to Occidental eyes

## RUGS AND CARPETS



A SCENE ALONG THE BOSPORUS

The Bosphorus is the strait which connects the Sea of Marmora with the Black Sea



TURKISH RAPID TRANSIT

A Traveling Baker in Asia Minor



FROM THE ORIENT



AN ORIENTAL CAKE VENDER



## RUGS AND CARPETS

### THE BOSPORUS

**T**HIS is one of the great historic bodies of water. It connects the Sea of Marmora with the Black Sea, and separates Europe from Asia. The view presented is opposite the Genoese Castle and is one of the most delightful in the world; unique, for there is only one "City of the Sultans" and one Bosphorus. Byron describes the situation simply and beautifully:

" 'Tis a grand sight, from off the Giant's Grave,  
To watch the progress of those rolling seas  
Between the Bosphorus, as they lash and lave  
Europe and Asia."

The length of the Bosphorus is about 17 miles and its breadth varies from a third of a mile to two miles. The name signifies Ox-ford or Cow-ford, for it was here, legend says, Io, transformed into a cow, swam across. The depth of the stream varies from



about 148 to 338 feet and the rapid currents from the Black Sea to the Sea of Marmora produce a counter current along the shores, which at times makes a commotion not quickly forgotten.

The stream is one so closely identified with the history of Europe and Asia, and so often written and spoken of, that to dwell upon the subject in this monograph would be time wasted.

The palaces along the banks form not the least interesting feature. If the history of each were told many volumes could be filled.

From the palace a most charming view of the Bosphorus is obtained, together with Scutari and the bald and white Mount Olympus. This beautiful scene combined goes to make up the grand and imposing city of the seven hills and its suburbs.

*Seventy-two*

## FROM THE ORIENT

There is no palace or mosque in the East that is not closely associated with traditions more or less interesting, and the palace of Beshik-Tash is no exception.

One of the stories connected with this edifice is interesting, even though greatly abridged. Sultan Mahmoud, in his youth, was prevailed upon to consult certain astrologers, and among other words of wisdom and folly given, he was informed that so long as he continued to build palaces his success would be assured.

Firmly believing in this message, he built about fifty-seven kiosks in the neighborhood of the Capital, which were more or less

elaborate. The last one, Beshik-Tash, was the largest and the least worthy of commendation.

An Armenian was selected to build the palace, but he would not admit that any of the Padishas (sovereigns) of Europe occupied so grand or imposing palaces as those of Constantinople. The Sultan, who had the plans of every palace in Europe, asked the architect if he was a liar, or were all the people in Europe from whom he had received the plans liars? The end of that architect was sudden.

The Armenian architect who was finally selected to build the palace produced a thoroughly European structure (as Mahmoud ordered) at a cost of about five million dollars, but the result was far from satisfactory. If the magnificent and well proportioned columns that support the open peristyle were removed, the huge pile would look like a factory. There are many interesting stories which might be written concerning Beshik-Tash did space permit.

If one is familiar with the affairs of the East, he might tell to one unfamiliar, from the comfortable caique as they floated along, the history of many of these dwellings. This was the residence of a court favorite. This was the former home of a

*Seventy-three*



Looking North from above the Palace of Beshik-Tash

## RUGS AND CARPETS

Bey or Minister now dead or disgraced, but every one sadly going to ruin. The heavy hand of time has fallen, and what was once the grandest now looks poor and delapidated; but, notwithstanding



Turkish country houses on the Bosphorus

the summer houses on the Bosphorus, and it would not prove uninteresting.

The scene below depicts two famous fortresses about half way up the Bosphorus, where the channel is usually narrow. They have been used as prisons and were the scenes of many executions



The Castles of Europe and Asia

and the large gun which announced to the Sultan the execution of those whom he had marked for death. A history of these castles reads like a story from the "Arabian Nights."

all, the ancient grandeur will remain until there is not one stone left upon another.

The homes of those who have power and wealth is all that poet or painter could delineate. A volume might be written about

in by gone days, of which many grew-some relics may be seen. On the European side the ground - plan is formed by the characters of the prophet's name, and it was this fortress that held the Janissaries



## FROM THE ORIENT

Yenikeui is situated on the European side of the Bosphorus, about two miles from Therapia. It is most delightfully located; in many places the waters of the strait beat against the foundations of the houses and overflow the narrow terraces from which the caiques are taken for a sail either on business or pleasure bent.

If one's mind is at rest, the delightful life which can be spent in and near Yenikeui has few counterparts in the world.

Some of the houses overhang the sea, a novel situa-

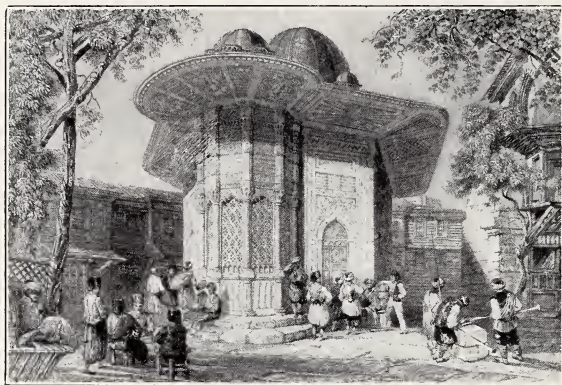


Yenikeui on the Bosphorus

ation, particularly on a stormy night. The heights above are thickly wooded, and many beautiful homes have been built, which are occupied mainly by the wealthy Greek and Armenian merchants during the hot months, and, did space permit, some very interesting stories might be told concerning them. Dooz Oglue was a mighty power as a banker and diplomat; he was not alone wealthy, but talented as well. In, for him, an evil moment he decided to build a palace at Yenikeui, and at a fabulous sum secured the sites of thirty-five houses. An enormous sum was spent to erect the structure, and the cupidity of the Ottoman court was excited. The banker was accused of usury—which was probably true—of treason, which was a myth; but there were sufficient crimes charged against him to cause his hanging from his own threshold. He probably did not “see” the police commission in time to receive the protection of which so much is known in the United States. Notwithstanding that the East and the West are far apart, there is almost always for him who has money a way out, if he only finds the right door.

## RUGS AND CARPETS

Almost all the fountains in Constantinople are worthy of note. The fountain at Galata is perhaps one of the best examples



Fountain in Galata

of the pure Moorish style. Here all gather who long for a little rest. The khamal, or porter, will drop his heavy load and refresh himself with drink which God gave to man — pure and sparkling

water—and at this rendezvous, at all times, there will be found numerous merchants plying their trades.



Scene from above the new palace of Beshik-Tash, etc.

From this point a magnificent view of the Bosphorus is obtained. Nearly the entire length of this grand body of water can be seen and the snow-covered Mount Olympus flashes out through the clear blue sky like unto a pearl set in a cluster of sapphires. The palace, although it cost a vast sum (about five million dollars) and is enormous in its proportions, amounts to comparatively nothing. It is the beautiful situation that appeals to one.

*Seventy-six*

## FROM THE ORIENT

Eyoub, one of the most sacred spots to the Mohammedan, is delightfully situated. It commands a complete view of the Golden Horn and a long distance up the Bosphorus. The beautiful mosque of

pure white marble has a court gloriously shaded by gigantic trees, and paved with marble. The mosque is never entered by an unbeliever and even the court is reluctantly allowed to those not of the faith. Upon this spot, tradition says, that Abu Eyoub, who was the companion of the Prophet during the siege of the Saracens in 668, was slain, and it is in this mosque that every Sultan is invested with the sword of sovereignty upon his assession. The grand mosque and the interesting cemetery abound with historic interest.



Eyoub with its Mosque Cemetery

The beautiful mosque of Yeni Djami, known also as Sultana Valide, was built by the mother of Mohammed IV., and is esteemed one of the most magnificent in the capital. The minarets are peculiarly elegant, each being encircled by no less than three galleries, of the most minute and thickly-perforated sculpture in the Saracenic taste. The portal is of ponderous size, and the brazen gates are

Seventy-seven



YENI DJAMI

"Lightly tread, 'tis hallowed ground"

The portal is of ponderous size, and the brazen gates are

Seventy-seven

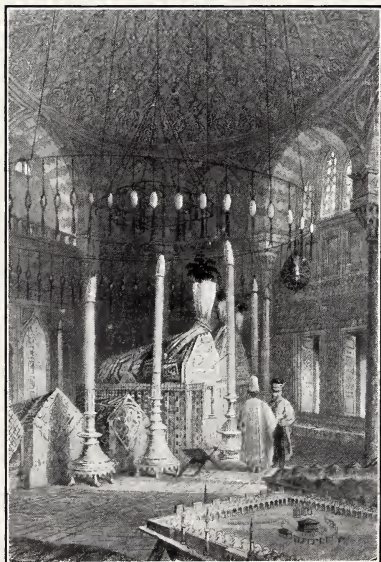


## RUGS AND CARPETS



The Mausoleum of Suleimanié

thickly studded with mother-of-pearl; three lofty arches enclose an open peristyle, terraced in, and sufficiently spacious to accommodate more than one hundred persons. The double range of exterior galleries, running along the facade of the temple, are of fine and delicate workmanship, and the arches by which they are formed are chastely and beautifully designed. The principal dome springs majestically from the centre of the spacious roof, and rests upon four lesser ones, which appear to lift it to the clouds; while the tomb of the illustrious founder nestles beneath the more lofty edifice, comparatively minute in size, but equally elegant in construction.



Interior of the Mausoleum of Suleimanié, Sultan Achmet and Roxalana  
In the foreground, on a stand, there is a model of the mosque at Mecca and the Prophet's tomb, with pilgrims arriving and departing, altogether a beautiful miniature.

After passing through the beautifully covered way from the outer court of Suleimanié you reach the tomb of Suleimanié, a light and elegant sex-angular structure. There is little to suggest a house of death, even when one steps across the rich carpet to the sarcophagi.

The two daughters of the great Sultan are close by and only a few paces away lies the favorite wife of Suleimanié, the beautiful and blood-thirsty Roxalana, whose life was more like that of a wolf than that of a woman.

*Seventy-eight*

## FROM THE ORIENT

The mosque of Suleimanié is regarded by many as the most elegant religious edifice in Constantinople.

The wonderfully painted windows, which have, for their style, no rivals in the world were taken

from the Persians, so it is said, by Suleimanié to decorate the temple which he founded.

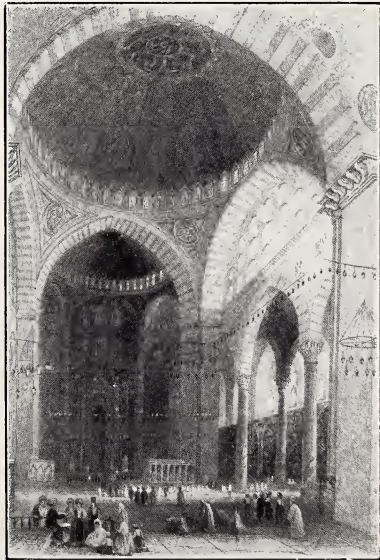


Mosque of Suleimanie  
From Sebraskier's Tower

The beautiful and graceful dome is supported by four slight but well-proportioned pillars. The dome rests so lightly upon the capitals that the support appears quite unnecessary, and stamps this building as one of the most interesting in the world, and quite distinct from any other edifice in Constantinople. One might write pages concerning the architecture of the four columns of porphyry, the relics of an ancient temple, which now are at the angles, or of the delicate Arabian architecture of the arches, or a thousand and one matters; but the chief feature, after all, which distinguishes Suleimanié above all mosques is the fact that for hundreds of years it has been a storehouse of the faithful, and of the unfaithful as well.

The beautiful and richly decorated gallery which extends along the entire northern

*Seventy-nine*

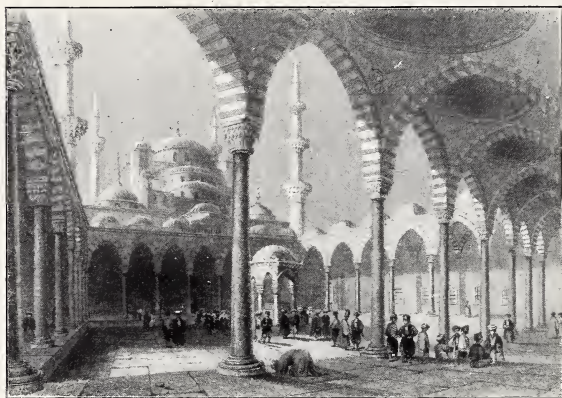


Interior of the Mosque of Sultan Suleimanie,  
the Magnificent

## RUGS AND CARPETS

face of the edifice is filled with chests of all sizes and descriptions; the coarse cypress, painted a dull green and adorned with mammoth flowers, quite as coarse as the box; the fine cedar, with clasps, each having the sign manual of its owner; the chests of nobles, iron clamped and sealed again and again, alongside of which may be the treasures of the "Kaitab," the reader of the Koran, or that of an official courier; but, whatsoever your faith may be, you can be assured that you will receive any package, at any time, just as it was received, and if you die, as all must, your heirs will have no trouble in securing the property.

Each package is marked with a sign, or hieroglyphic, which is known only to the owner and the custodian. There is no tax, and many cases have been in this mosque for over a century. Wars may rage, but this place is never disturbed. It is sacred to the living and to the dead.



Court of the Mosque of Sultan Achmet

by the Sultan to rival the temple at Mecca. When these minarets were erected after the sanction of the Mufti, reluctantly given, the Mufti added one other minaret to the mosque which was sanctified by the Prophet so that it might have more distinction than that of any other. It is less spacious than St. Sophia, and less elegant in its details than other mosques, but in exterior effect far superior. There are many interesting associations concerning this mosque in connection with the refusal of the Janisaries to submit themselves to the Sultan.

The mosque occupies the site of the Atmeidan, or Place of Horses, and is separated from the ancient Roman race-course by a marble wall and gilt railing.

The position of the Mosque of Sultan Achmet is very grand. It occupies one of the most elevated positions in the city, and has the distinction of having six minarets, which, it is said, were erected



## FROM THE ORIENT

In the near vicinity of the mosque there are many interesting and historic spots. One, the monument to Constantine, a square pillar ninety feet in height, occupies a space at the upper end of the Atmeidan, but to which of the fourteen Constantines it was originally dedicated no one can tell.

Everything, however full of interest in the City of the Three Seas, gives way before the charms of the bazaars. The constantly shifting groups, the innumerable costumes and races of people, together with the endless variety of articles offered for sale, make the bazaars of Constantinople a scene ever to be remembered.

Each avenue is devoted to a particular line of goods, and if the complete story of the Tchartchi is ever written, it will make a most interesting volume.

Here is the central point, the rendezvous for all those who desire to gossip or intrigue. Here also gather the Turk, Armenian, Persian, Greek and the Jew, with many other nations and religions, each on money-making bent.

The bazaars and the baths are probably the most important features of life in Constantinople, where the gossip or news of the day is to be received or given.

The bazaar is like a cluster of streets, each devoted to a particular branch of trade, and on the whole resembles a small covered town supported by arches of solid masonry.

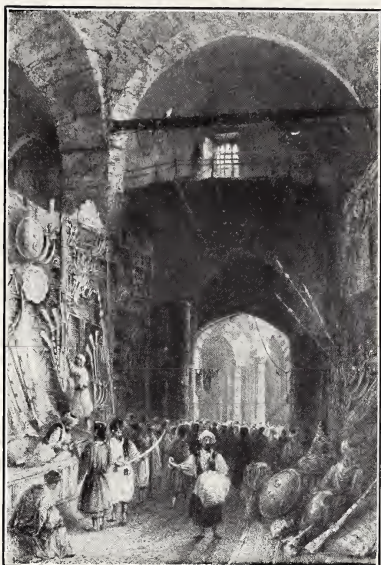
The street known as Bezenstein is the one devoted to jewelers. The plain, rug covered, wooden counters, fixed on a raised platform, affords a place for the display of such articles as the merchant desires to exhibit to the public, and a glance into the glass cases on the counter would make one believe that the stock was particularly small and poor; but let the real buyer come along, and the Armenian (almost all the dealers are Armenians) will quickly open the doors of the inner apartment and a collection of jewels sufficient to satisfy anyone and suitable for every purpose will be offered for inspection.

*Eighty-one*



Scene in the Tchartchi or Bazaar

## RUGS AND CARPETS



The Armory Bazaar

The Armory Bazaar is one of the most interesting, for here one may be supplied in a few minutes with the most ancient arms or armor, or with the latest and most improved products of the Western world. One may, when the price is settled upon, be, like the ghost of Hamlet's father, "Armed from top to toe," but with this difference: he can be accommodated, with any kind of armor and of whatsoever age.

There are so many interesting bazaars that it would be impossible to mention them here, but all are the scenes of intense activity—the spice, tobacco, porcelain, shoe, and so on.

The Tchartchi of Constantinople offers to the student a constant and most interesting study.

The Seraglio Point has been so often described that it is merely necessary to introduce the present beautiful sketch, by explaining that it is taken from a height, and, consequently, com-



The Seraglio Point

presses and embraces a greater number of objects than have yet been introduced into one view of this celebrated spot. The Serai Bournou is more fully revealed, with its clustering domes and kiosks; St. Sophia lords

*Eighty-two*

## FROM THE ORIENT

it more majestically over the Seven Hills; and the glimpse of the harbor is shut in by a portion of one of the quaintly-fashioned houses so peculiar to the locality. In the distance rises Mount Olympus, pale with its eternal snows; with one fantastic rock looming out of the blue waters immediately beneath it, like a huge marine monster sleeping under the still sunshine. To the left, still stretching along the same line of coast, cluster the nests of islets, once known as "Demon Islands," and said to have been haunted by a foul spirit.

The cooling room of a Hamman in a Turkish bath is a most delightful place. No luxury which the East affords is so thoroughly enjoyed as the baths, whether private or public. The bath house is the center for social gossip or political intrigue, and is a very important factor in Oriental life. An unabridged history of the baths would be equivalent to a history of the Turkish Empire.

In the private baths especially, all that wealth and art can conceive is concentrated to make the spot a fairyland.

The cooling room is one of the three apartments which, combined, make up the Turkish bath.

Unless one has had the opportunity to visit one of these establishments, no conception can be formed of what they are like. The bather, upon leaving the outer hall, is supplied with shoes or sandals which are raised several inches above the floor, because the inner apartment is so hot that, until one becomes accustomed to the sulphurous vapor and the peculiar conditions, it would be impossible to touch the floor with naked feet. The dense vapor, the shrill cries of the slaves, the murmur of their mistresses in conversation, while they refresh themselves with sweetmeats and drinks, all combined make up a picture never to be forgotten.

The old women who hawk the sweets and drinks frequently carry as many love letters as articles for sale.



The Cooling Room



## RUGS AND CARPETS

The Ocmedian is an extensive plain, beautifully situated, and the view from which is very grand. The plain is studded over with columns of stone or marble, and each one bears an inscription, some in gold. They are the records of the archers; not always



View from the Ocmedian or Place of Arrows

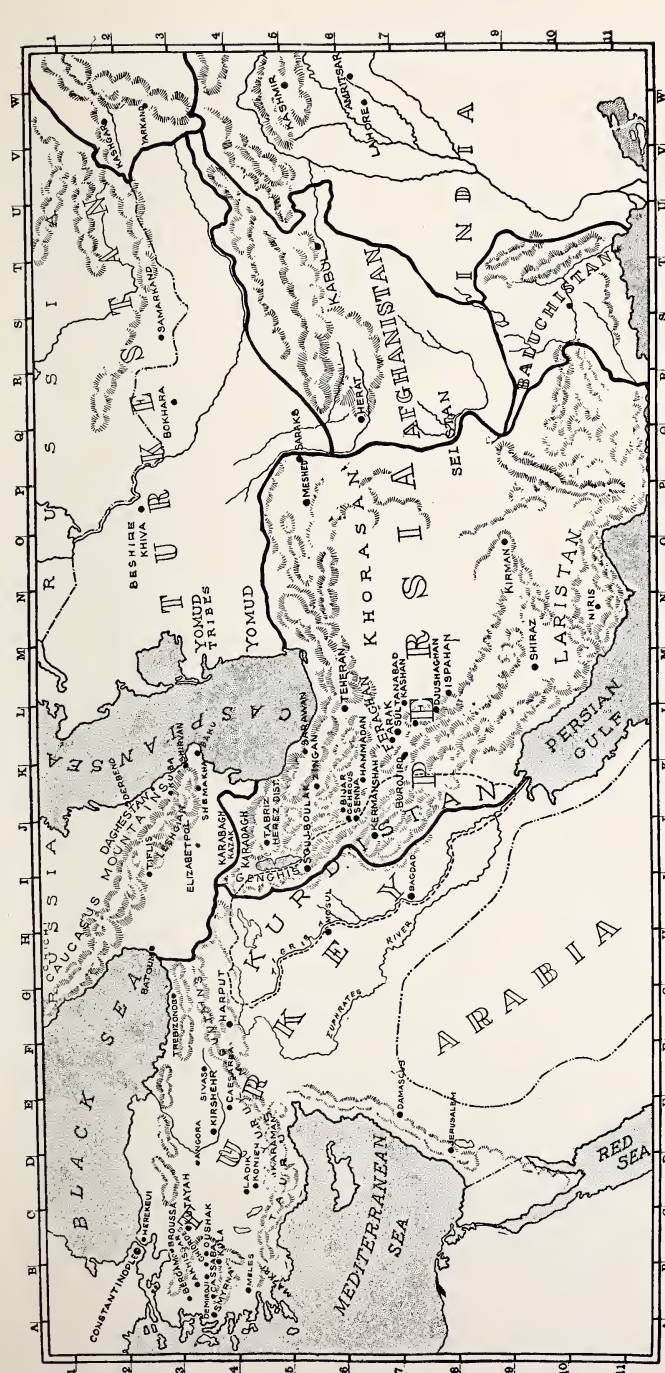
truthful. Sultan Mahmoud was passionately fond of the sport of archery, and made records which it is scarcely necessary to say were never beaten in his Empire. His records are wonderful even for Turkey, but there

is a story, as there usually is, with all the affairs of the East.

The Sultan never allowed a week to pass without practice. The Court was ordered to attend God's anointed one. After the ruler had "sped the winged arrow," the members of the Court were invited, and it would have been a sad mistake if any in his Court had gone a greater distance than he. In one instance the Sultan shot three hundred yards, and the closest to that was two hundred, and that shot was made by the chief archer of the Court (wise archer).

It was the custom for the pages of the Court to rush forward, in pursuit of the arrow, and to hold it up when secured, so that if the shot was a long one, the spot might be marked by a suitable stone. A prize was given to the page who first secured the arrow, and this race was a peculiar one, for, wise in their day and generation, the pages learned to run very low, and, with experience, contrived to pick up the arrow while at full speed, without being discovered. Carrying it for some distance beyond the spot where it fell, one would hold it up in triumph, and if the distance was sufficiently great, a stone was erected.

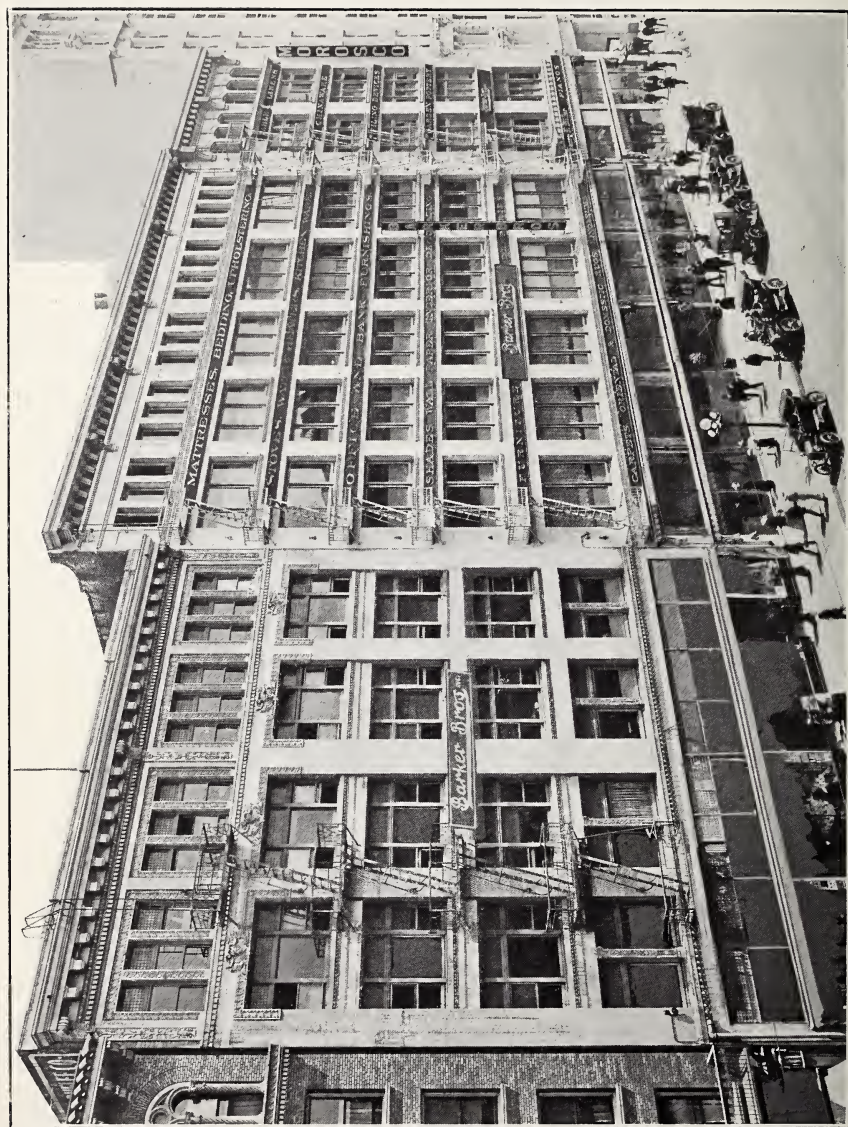
CHART SYSTEM SHOWING THE RUG-MAKING LOCALITIES



Akhissar	B 3	Bokhara	Q 3	Djushaghan	I 8	Herez	J 5	Kazak	W 7	Saravan	K 6	Tabriz	I 4
Amritsar	W 6	Broussa	B 3	Elzabetpol	I 3	Ispahan	D 8	Khiva	J 3	Seistan	Q 8	Tcherkess	H 3
Angora	D 3	Burojird	K 7	Feraghan	D 7	Jerusalem	J 3	Khorassan	B 5	Senna	J 6	Tcheches	(See
Arak	K 7	Caesarea	A 3	Gehrouis	J 6	Kabistan	T 6	Khorassan	N 6	Mesched	O 5	Shemakha	J 3
Bagdad	H 7	Cassaba	A 3	Genghis	B 3	Kabul	T 6	Khorassan	N 6	Meles	O 5	Shemakha	L 9
Bakshish	J 5	Chichi	B 1	Ghiordes	B 3	Karabagh	J 4	Kirman	N 9	Moussul	H 6	Shirvan	L 9
Baku	K 3	Constantinople	H 2	Gorevan	K 6	Karaman	D 5	Kuba	J 4	Niris	M 10	Sivas	E 3
Batoum	H 2	Daghestan	E 7	Hamadan	F 7	Kashan	L 7	Kulab	B 4	Oushak	S 3	Smyrna	E 3
Berkamo	A 3	Damascus	O 3	Herat	O 7	Kashgar	W 2	Kutayah	B 4	Samarkand	S 3	Souk Bulak	A 3
Beshire	O 3	Demirdji	B 3	Herek	J 2	Herek	B 2	Kashmir	W 5	Ladik	P 5	Soumak	I 5
Bijar	J 6	Derbend	J 6	Derbend	J 6	Derbend	J 6	Derbend	J 6	Derbend	J 6	Derbend	J 6

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